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TABLE OF CONTENTS

January/February 1977:
Volume Thirty-Four/Number One

Cover: Karl Springer's Manhattan living room. Featured on page 126. Photographed by Jaime Ardiles-Arce.

INTERIOR DESIGN

The Choreography of Design 56
Mixing Past and Present
Interior Design by Rubén de Saavedra, ASID

San Francisco Solution 62
Creating Privacy in a Compact City

Casa en España 72
Madrid Designer's Personal Style
Interior Design by Joaquín Alvarez Montes

Flexibility in Small Compass 80
Modules Furnish a California Interior
Interior Design by Thomas Allardyce

The Greenbrier 84
Legendary Resort in West Virginia
Interior Design by Carleton Varney of Dorothy Draper, Inc.

Classic Yachting 100
1924 Pleasure Craft Updated

Tower Triplex 108
An Eyrie above Central Park
Interior Design by Maurice Bernstein

Gramercy Park Townhouse 126
Designer Karl Springer's Quest for Perfection

Chez la Baronne de Montesquiou 134
A Villa near the Bois de Boulogne
Interior Design by Georges Geoffroy

ART

India: Exotic Painting 104

SPECIAL FEATURES

The Elms 50
Restoring a Newport "Summer Cottage"

The Modern Chair 66
Classic Design for All Time

Architectural Digest Visits: Giorgio de Chirico 92

The Collectors: Arnold Scaasi 116

The Papal Gardens 122
Castel Gandolfo in the Alban Hills

Letters from Readers **8**/ People Are the Issue **14**/ Guest Speaker **18**/ Russell Lynes Observes **24**/ Van Day Truex on Design **30**/ Editors' Selections **36**/ Design Dialogue **42**/ Collector's Close-up **46**/ International Art Market **148**/ Designer at Home **158**/ International Properties **162**/ Travel Notes **166**/ Designed for Reading **174**/ Wine **178**/ Previews **182**

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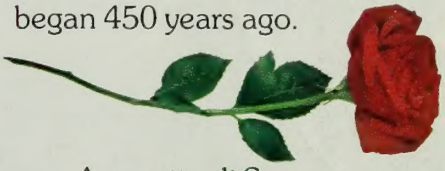

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LETTERS FROM READERS

The Editors invite your comments, suggestions, and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

We've just returned from France, and have finally seen the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives. Many thanks for presenting such a fine piece on our very favorite house.

Julia Child
Cambridge, Massachusetts

Architectural Digest gets better and better—if that is possible. All of us in the industry really owe you so much for the quality and inspiration you are bringing to design.

Raymond E. Kassar, President
Abraham-Zumsteg, Inc.
New York, New York

I have been a devout reader of *Architectural Digest* for at least two years and I have noticed that the magnificent houses of Brazil have never appeared in any issue so far. I hope that you do not forget that our capital, Brasília, is the most modern city in the world, and that Brazilian architects are even more famous abroad than here.

Marcos Clemente
Rio de Janeiro, Brazil

I suppose my first mistake was sending for an introductory copy of your magazine. My second mistake was reading it. I think you have a lot of gall, calling your magazine *Architectural Digest.* A better term for your magazine would be *Interior Decorators.* I'm more interested in structures than in furniture, lamps and rugs.

Rebecca DuBose
Andover, Massachusetts

Congratulations from the South Pacific for a wide coverage and beautifully presented magazine. Thanks to the decorators and homeowners in allowing me to revel in beauty I might never otherwise have contact with.

Peter M. Mills
New Plymouth, New Zealand

In the September/October, 1976 issue there is mention made on page 118 of a "Cambodian Dragon." The article is actually a contemporary bronze temple guardian lion from Nepal, a provenance hundreds of miles from Cambodia. I have been over the length and breadth of

continued on page 10

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by Fitz and Floyd

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continued from page 8

Cambodia and you'll never find anything remotely resembling what you call a Cambodian Dragon. A Khmer is not given to devoting any attention to dragons unless he is of Chinese heritage and dragged it out of China with him—but that still wouldn't make it Cambodian. I hope the above offers some clarification, as we have a high regard for the improvement of your fine magazine.

Harlan G. Koch, President
Fabulous Things, Ltd.
San Francisco, California

I have to compliment you on your July/August lead article, "Primitive Sophistication on the Costa de Careyes." Not only are the photos some of the most astonishing I've seen, but the story of the architect, his concepts and methodology, are most readable.

Norman Filbert
Council Bluffs, Iowa

I have learned, being thirteen years old, that it doesn't take a connoisseur of fine design to recognize your publication as being one of the foremost of its kind in the world. Hoping to be an interior designer myself someday, your publication has given me an openmindedness to all styles. But may I be impudent enough to ask why you never include features that illustrate good design in children's rooms? Though we may be young, we too can appreciate good design when we see it.

Shelly Sturgis
Owensboro, Kentucky

As a medical student, I often held as many as five part-time jobs to put myself through school, but I managed to save funds for the now defunct *Architectural Forum.* Recently I have discovered your overwhelmingly beautiful *Architectural Digest.* There is only one thing wrong —it should come out once, preferably twice, a month.

Robert Sager, M.D.
Taos, New Mexico

Congratulations on your September/October, 1976 issue. I was particularly interested in the beautiful Warner house and Mr. Warner's remark, "I've worked with top decorators . . . and I admire their work enormously." Your beautiful photographs give truth to his words.

Charles L. Brambila
New York, New York

I am a businessman whose time and interest span never allows me to read anything from cover to cover—with the exception of *Architectural Digest.* My only regret is that there aren't more pictures of the people behind the scenes who live in those beautiful and inspiring interiors.

William Brubacher
Kitchener, Ontario, Canada

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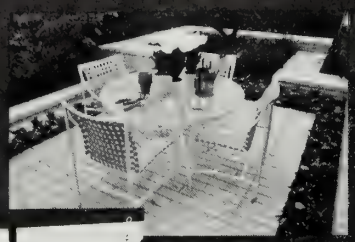

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PEOPLE ARE THE ISSUE

Architectural Digest *was founded in 1920. Since 1970 we have published six issues annually. Now in 1977 we are increasing our publication frequency to nine issues per year. This is how it will go: January/February, March, April, May/June, July/August, September, October, November, December. Neither content nor quality will change, except for the improvements we always hope will be the result of our quest for perfection. We know that goal will always be just out of reach, but we are confident of giving you nine beautiful magazine experiences each year.*

Paige Rense
Editor-in-Chief

The Choreography of Design
By Peter Carlsen

de Saavedra

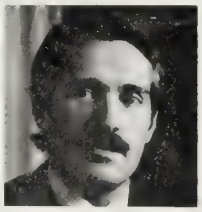
Does Rubén de Saavedra ever slow down? We doubt it. Recently we caught him between flights, in New York, fresh from the International Arrivals Building at Kennedy, and on his way to Manhattan's seaplane port for a flight to his country place on Long Island. In the meantime, commissions as far apart as Iran and South America ensure that this designer's style will never be anything less than international. *See page 56.*

San Francisco Solution
By Ruth Miller

Griffith Hubbert

The apartment featured in this issue posed a problem for design consultant Norman Hubbert—the owners, Mr. and Mrs. Edward Griffith, wanted their city abode to have country qualities. Mr. Hubbert and the Griffiths transformed the structure into an Italianate pavilion, and "Europeanized" the interior in the feeling of the Griffith villa near Florence. The result is a stylish home that reflects the desires of the inhabitants and the adroitness of the consultant. *See page 62.*

Casa en España
By Luis Escobar



Alvarez

This is the premier appearance of Joaquín Alvarez Montes in *Architectural Digest.* He has had a cosmopolitan education, studying design at the University of Chicago, the University of Madrid, and Cambridge. He admits to a fascination with the theater and occasionally does sets and costumes for productions in Spain. His large triplex, which appears in this issue, was meant for entertaining, and certainly his love of drama has had some influence—though his solid design sense is far from being theatrical. *See page 72.*

Flexibility in Small Compass
By Suzanne Morrow

Allardyce

Interior designer Thomas Allardyce had been hesitant about contacting *Architectural Digest,* but found it was as simple as inviting us to see his apartment. We were informed that this young designer's white-on-white theme had been arranged with an eye towards low maintenance, changeability and affordability. Mr. Allardyce considers his residence "a stage or backdrop," which must conform to the activities it contains. *See page 80.*

The Greenbrier
By Wendy Murphy

Bettina Cirone

Varney

The Greenbrier, at White Sulphur Springs, West Virginia, is one of the world's legendary watering places. It has hosted kings, queens and heads of state. Carleton Varney, president of Dorothy Draper, Inc., continues the firm's tradition at the resort, which began when Mrs. Draper was brought in to restore the gentle elegance that had existed before The Greenbrier was requisitioned by the government as an internment camp during the Second World War. *See page 84.*

Architectural Digest Visits: Giorgio de Chirico
By Helen Barnes

de Chirico

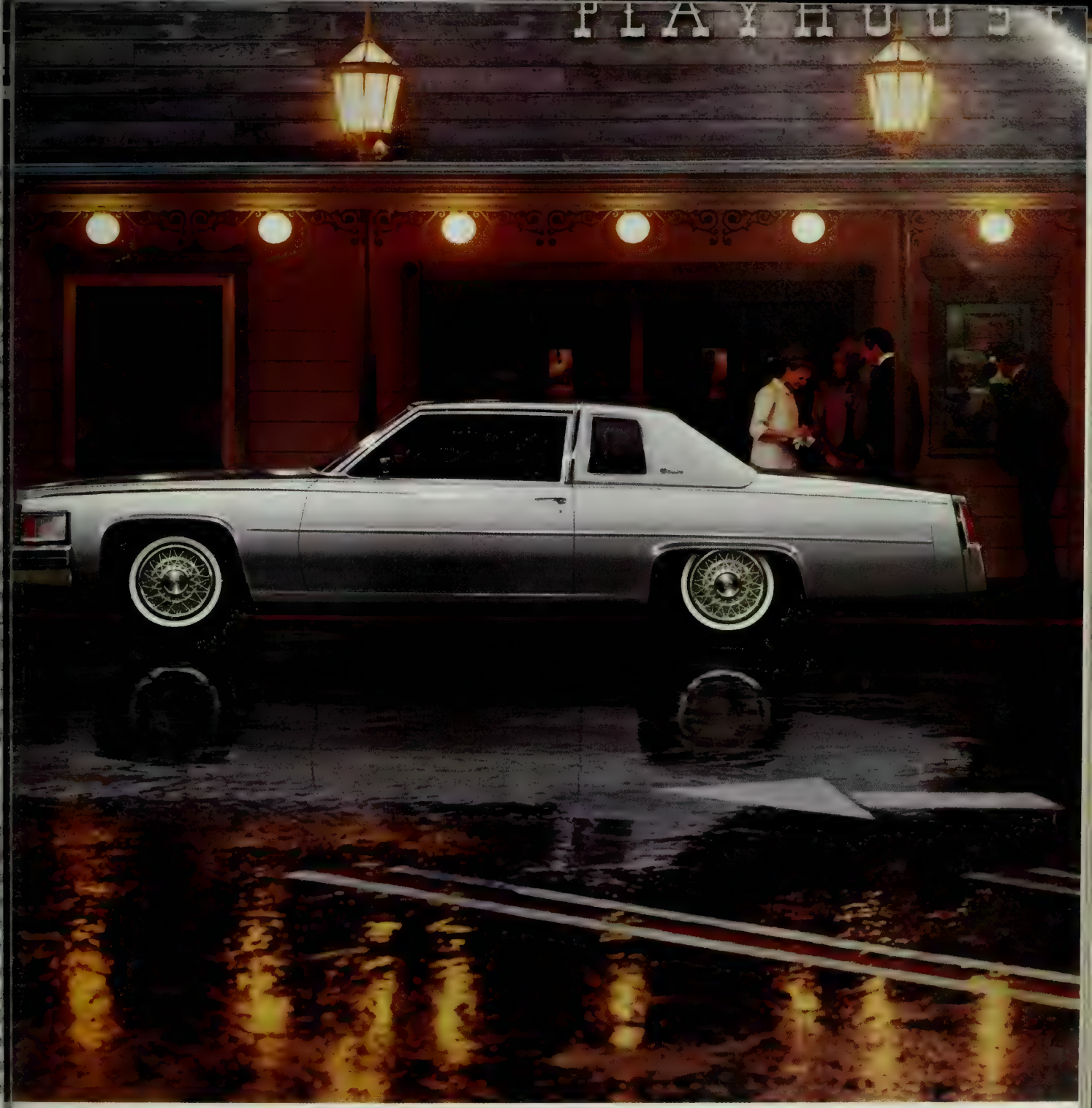
When our contributing editor in Rome, Helen Barnes, first met Giorgio de Chirico, she thought he would be the temperamental artist of reputation. A few minutes into the interview, however, the 88-year-old painter's mien softened. One of Signor de Chirico's great pleasures is entertaining friends, and he is aided by his Russian-born wife, Isa. Madame Isa is also responsible for decorating their penthouse apartment, where the walls are embellished with the maestro's paintings and drawings. *See page 92.*

Classic Yachting
By Russell MacMasters

Washburn

Things nautical have always intrigued our readers, especially when executed with style and flair. The pleasure yachts of the 1920s seemed to capture the essence of an era renowned for its elegance. Our imagination was fired when we chanced upon a completely restored eighty-foot cruiser berthed at Marina del Rey, California. *Dorsal,* owner, Dr. Edward Washburn, enjoys cruising up the California coast, taking aboard or dropping off guests at pre-designated ports. *See page 100.*

continued on page 1



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PEOPLE ARE THE ISSUE

continued from page 14

Tower Triplex
By David Halliday

Bernstein

Egyptian-born Maurice Bernstein, though an inveterate traveler, is an unequivocal admirer of the United States. "This is the last country on earth where it is possible to be a self-made man," he explains. And Mr. Bernstein himself is a charming example. "After all, when I first arrived here from Paris, I didn't even speak the language." Perhaps his success is due in part to another of his ideas: "I feel that although design is a creative field, it's also important to be a good business man. I owe at least that to a client." He has also designed a line of accessories, which are being made in his favorite Bogotá. *See page 108.*

The Collectors: Arnold Scaasi
By John Loring

Scaasi

When we first met fashion designer Arnold Scaasi we found him warm and unaffected—not at all the stereotype of the grand couturier. He is a serious and knowledgeable art collector who concentrates not on just the artist, but the very best work of the artist. His town apartment, overlooking his beloved Central Park, is a tribute to his discerning eye. Picassos, Dubuffets and Légers coexist peacefully beneath a Louise Nevelson ceiling. Mr. Scaasi's self-assured home matches his own confidence. "I am very visual, and I want everything to be exciting." The apartment is certainly that. His country home will appear in our next issue. *See page 116.*

Gramercy Park Townhouse
by Peter Carlsen

Springer

Increasingly, during the past several years, we have heard a single, standard reply to our exclamations of delight over a particularly outstanding vase or mirror or picture frame. "Oh, yes, that's by Karl Springer." We were delighted but certainly not surprised to see the same high design standards in Mr. Springer's own townhouse. His own design tenet of "One or two beautiful pieces, rather than a roomful of clutter," is dramatically exemplified by his own residence. While this is by no means Mr. Springer's first appearance in the pages of *Architectural Digest*, it is the first time his special talent has been showcased in a setting of his own devising—but not his last, we hope. "I'm thinking about moving to a penthouse." *See page 126.* □

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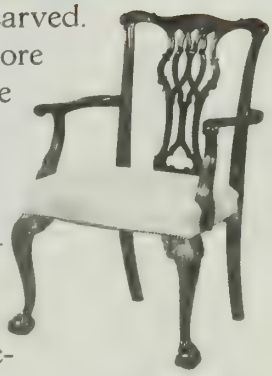

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Drawing by Mary Petty

GUEST SPEAKER

True Taste — A Universal Heritage
By T. H. Robsjohn-Gibbings

Editor's note: As we went to press we received the unhappy news of T.H. Robsjohn-Gibbings's death. We will continue to run his completed articles as a tribute to him.

THE TRITE PRATTLE WORDS "good taste," "bad taste," "tastemakers" and "the taste of angels," mistakenly believed to be authoritative judgment on houses and interiors, are today trash clichés babbled by society hoppers and commercial entrepreneurs to soothe pretentious hostesses and cajole unwise householders who have become victims of consumer pressure.

This corruption of the true meaning of *taste* did not exist in previous centuries. *Taste* then implied profound historical knowledge, strong individual conviction and secure inherited traditional instinct for creating an honorable environment. Such knowledge and instinctive wisdom abounded in America in Colonial times and was particularly true of the honest Shaker environment. In the East and Europe—Greece of the fifth century B.C., for instance—taste soared to a summit that to this day illuminates the heart with wonder.

The Endurance of Taste

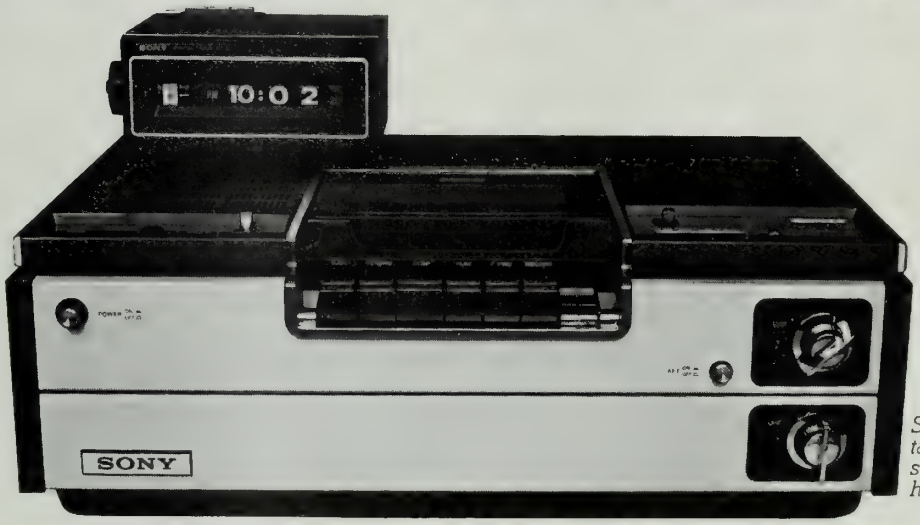
But if these summits of taste are a flashing inspired response to life that eludes rational comprehension by historians, archaeologists and philosophers, it does not mean that one should despair. Taste, meaning enduring wisdom in environment, is the heritage of all persons who truly desire to dedicate enough time and effort to develop their full potential.

Development of true taste begins with knowledge of private environment in the past. This knowledge permeates awareness, and strong individual preferences for particular aspects of enduring beauty in the past make an unshakable appeal. To use an old expression, "they speak to you." These individual preferences are the foundation of individual taste; and as they develop—bringing regard and esteem for particular forms, materials, colors and harmony, in relationship to background and furniture—one's own clear individual image begins to appear. When this image is sure, then and only then can the homemaker edit and choose with certainty and total confidence from the gigantic commerce in "architecture" and household "merchandise" those honorable and timeless exceptions that are worthy of being a reflection of fine individual taste.

To begin eliminating fashions in architecture and interiors is obvious, and the first step to clearing the way. A less obvious fashion wafted on high by contagious

continued on page 20

SONY PRESENTS THE NEXT THING.



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continued from page 18

aesthetic ambiguity is a theocracy of art and architecture governed by modern museums claiming omniscience in a newborn, visionary, prophetic salvation of the arts. In its early days, observers—outside the devotees—suggesting the possibility that this claim was colored with credulous pretentious poppycock were excommunicated as "chauvinists" and heretical "philistines." Today, fifty years later, many critics—once defenders of the vaunted art and architecture—are defectors, declaring the "modern" movement a failure. Meanwhile, those of mature individual taste, while tolerant of fashionable cults, have remained aloof, confident in their awareness that art—the spirit of man—is resistant to all *coups d'etat*, however sanctified, hymned and unctuous.

ART IS RESISTANT TO ALL COUPS D'ETAT, HOWEVER SANCTIFIED, HYMNED AND UNCTUOUS.

The episode of "modern" art should make it convincing that creative imagination is not reserved for the few, since even a most cursory understanding of the past makes it quite certain that throughout the history of human habitation individual creative imagination is always present. The individual instinct to make one's feelings visible—from cave drawings of prehistoric man to a child today forming a pattern of seashells in the sand—is a universal human birthright.

Not unexpectedly, secure taste brings not only individual environment but also social confidence that has outgrown the use of a house as a nondescript genteel curtsy to local entrenched society leaders, or a domestic art gallery of "modern" plumage to gain admittance to the current royal enclosure of art. Far from this obsequious and often ostentatious immaturity, true individual taste is always focused, to the exclusion of all else, on fulfillment of life in a home, bringing to family, friends and community the pleasure and inspiration that only fulfillment of a mature individual orientation to living can bring. It is the Hellenic "golden mean" brought up to date, domesticated and made to serve.

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But this reward should not be exaggerated. Independence of taste in private environment should not be an end in itself. It should not become an obsession of excessive knickknack perfection, a static deadend that stultifies deepening progressive awareness of life in a home. Such obsession too often implies a subconscious turning away from a life that is unsolved. Strength in background individuality never attempts to bolster or glorify the owner. It is a freewheeling, tolerant, relaxed, unobtrusive awareness, leaving owners and friends complete liberty to be their true selves. This surely is wisdom, true response to life and true taste. □

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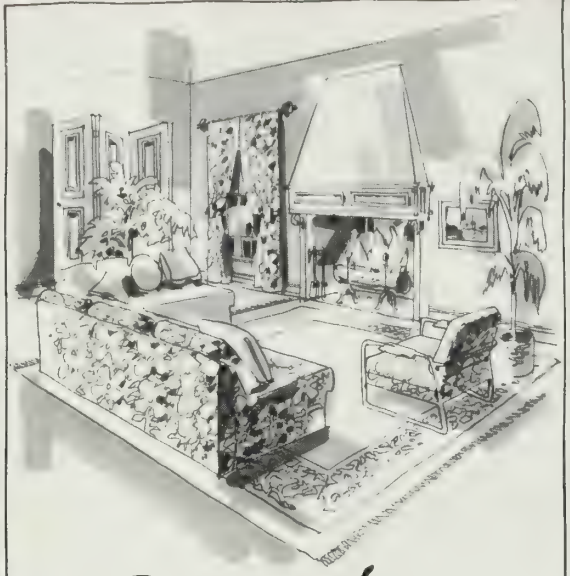

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Drawing by F.R. Kinstler

RUSSELL LYNES OBSERVES

The Dishonest Antique—A Parable

THERE IS A TABLE in my house in the Berkshires that someday is going to cause someone a good deal of trouble. It is a "tavern" table eight feet long and about two-and-a-half feet wide. The top is two pine boards about two inches thick. It is mortised and tenoned and doweled and is as sturdy as a rock, on its pedestals.

The trouble with the table is that a local carpenter known as just "Val" ran it up for my father exactly fifty-one years ago, as a present. Val had found some beautiful boards in a barn that had tumbled down in the neighborhood and to him they were irresistible. I do not know what pattern he followed, possibly none, though I daresay I could find it, or something close to it, in an early American furniture pattern book.

"Authentic" Treasures

If ever there were an "honest" table this is one, but I am quite sure that one of these days it will become a dishonest table, having acquired a wholly imaginary antiquity. It will be the apple of some unwary collector's eye, acquired from a country antiques dealer who may have been every bit as bamboozled as his customer. The trouble that the table is going to cause will happen when the customer wonders if it is really as "authentic" as it looks. If he asks an expert, he will almost surely be told the truth. At first he will be furious, and then sorry.

The word *antiques* has a different meaning in some regions of America from its meaning elsewhere. A collector of antiques here is very nearly synonymous with a collector of Early American furniture, and it acquired this meaning at just about the same time that Val made my table. There was an antiques boom in the 1920s, when it was very much the "in thing" to tour the countryside looking for pieces in the brand new antique shoppes (formerly secondhand dealers), or, for the more adventurous, in farmers' barns and attics or at auctions with the artifacts of history spilled on the lawn.

Antiques—Collecting Mythology

The boom was started by the opening of the American Wing of the Metropolitan Museum, in 1924. It took almost no time for the public fancy to latch onto Early American antiques collecting, and it became as much a part of the 1920s mythology as bathtub gin, rumble seats and Dixieland jazz. It is one of the few such fads that seem not to have faded, and of course the Bicentennial put no crimp in it. Indeed, Early American created a cottage industry. On almost any highway in New England one is likely to happen on a sign that says "Early American Furniture Made Here"—or its equivalent.

continued on page 26

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RUSSELL LYNES OBSERVES

continued from page 24

The reason why there are so many collectors antiques is not hard to explain. Collecting is partly matter of one-upmanship (a competitive social gam partly a manifestation of the hoarding or magpie instin partly snobbery; but none of it—except when it g down to self-deception or the intentional deception others—is anything more than a harmless pursuit game, like a drag hunt or a paper chase.

There is this difference: The antiques collector oft does not know what he is looking for until he finds it. I "just happens to come on a piece," and he makes roo for it. Sometimes he makes a room around it; sometim he gets it home and doesn't know what to do with Basically he is creating an atmosphere, in the course

ON ANY NEW ENGLAND HIGHWA ONE IS LIKELY TO SEE THE SIGN "EARLY AMERICAN MADE HERE."

which he is concocting a personality for himself. The o adage that a house should express the personality of owner is all very well; but a great many people do n know what their personality is, so they try to make one that suits what they hope will be attractive to the peop they want to impress. Antiques discreetly used tend identify one with a cultural (if not necessarily a culture past, with solid values, with conventional attitudes.

But there is another breed of antiques—those which a inexpensive because they haven't yet come back in fashion. This was true of Tiffany lamps and their imit tors, only fifteen years ago, or less, or anything A Nouveau and, more recently, anything Art Déco.

Surpassing Chic

The true collector of antiques is one who know quality of design and craft when he sees it, and doesn give a hoot about what period it comes from. This takes sureness of eye that not many people possess. I've know a few, very few, whose taste surpasses chic and fashio and who are drawn to quality like steel filings to magnet. Their taste may be eclectic, but it is never unsur They know good corn from bad corn, and quality, matter how eccentric, from kitsch and camp. If, whe they put their finds together, they make an impressi effect, there is no hint of affectation or imitation.

The man who buys my table (Val's table), which I have intention of selling, is not likely to be one of those, though he should be, he will not be in the least concerned about authenticity. He will not have bought it for investmen either monetary or social. He will have bought it because its quality, and he will be as rare an example of a rare an endangered species as Val himself. □

A New Englander graduated from Yale University, Mr. Lynes n lives in New York City and weekends in the Berkshires. He is author of nine books and was formerly managing editor of *Harpe*

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VAN DAY TRUEX ON DESIGN

A Journey to India

BECAUSE OF THE CENTURIES of the closely knit fabric of the arts integrated into every aspect of daily life in India, there has been little break with tradition—until recently.

A vast horde of skilled artisans exists—a treasure trove almost unequalled anywhere else in the world today. Nothing could be more obvious than the use designers and buyers are making of this potential. The world of the decorative arts is flooded with exports of traditional design from India—carpets, furniture, fabrics, and objects—as well as more contemporary results dictated by visiting designers and knowledgeable buyers.

Abstract and Florid Design

This resulting export varies much in quality of design and quality of material, depending on the nature of the supervision. Witness the popularity of the arabesque cotton prints—mainly traditional—for clothes, for table cloths, and for curtains; the increasing success of the durrie carpets, thin and with a wide range of design from the abstract to the more florid; the lacquers, the papier-mâché, the wood carving, the pottery, the silk, the weaving and the embroideries.

Much of the design continues in a traditional control from the obvious to the more subtle. But more and more the outside influences of designers and buyers are being evidenced—posing a real challenge to quality.

I don't suppose there is anywhere a more concentrated community of artisans than in Kashmir. Ten days there gave me ample opportunity to explore their capacity, and never have I longed more to be active again in the field of the decorative arts, with the challenge of selecting and furthering the traditional sources, and the even greater challenge of bringing to this productive force other designs, from traditional to contemporary.

The richness of traditional design is a result of two main influences: the Mughol, with its abstract world, and the Hindu, with its florid and elaborate use of nature.

Klee-like Embroidery

In the local markets I collected mainly small examples of patchwork embroidery, appliqué, and weaving. I have framed my pure Klee-like abstractions of patchwork and embroidery. Others, in appliqué, like Matisses, have been framed as well. Then there are some with tiny mirrors used as sparkling punctuation; this use of mirror arabesque in embroidery and in mural decoration is one of the chief delights of interior decoration in India.

It is difficult to imagine a more subtle fantasy than the intricate mural designs of intimate interiors in the palaces of the rulers—with inlays of delicate marble carving

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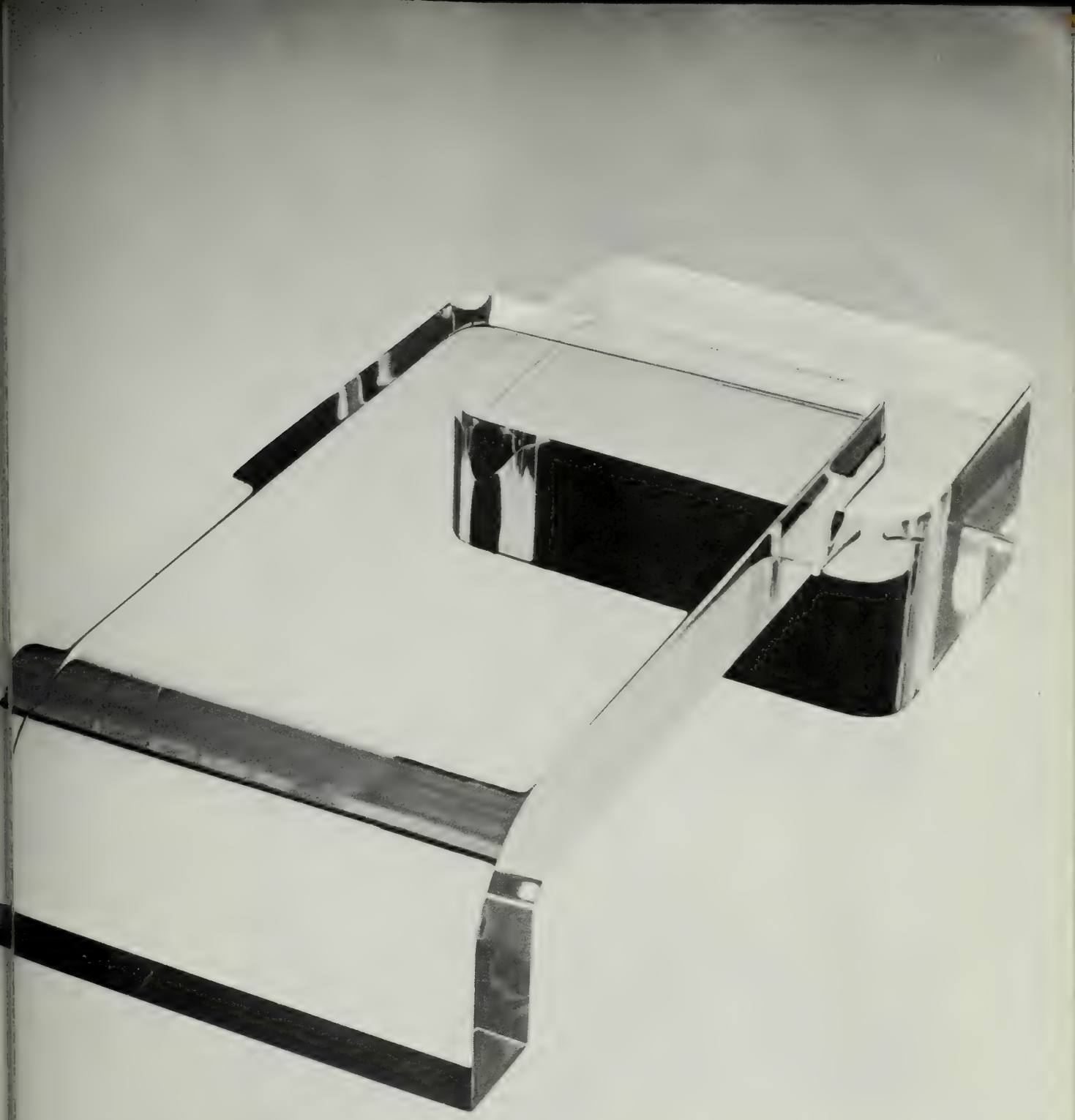

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continued from page 30

studded with semiprecious stones and tiny mirrors—cobwebs of shimmering delicacy.

From this fragile fantasy we move to such noble achievements as the Taj Mahal and the great fortress-and-palace complexes scattered across this vast land. At Agra is the much smaller mausoleum of Itimad-uh-Daulah—a jewel of Persian influence so full of exquisite decoration that it made me crave to remain on for days to take documents of ravishing subtlety to be given to artisans to reuse in myriad forms and materials. Why seek "more original" designs, when such a superb source of completely unused material exists.

To return to the world of garden design and architecture, we find such high spots as the Emperor Akbar's

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sixteenth-century Fatehpur Sikri (his "Versailles") and Mandu, only two of the abundance of ambitious fortress-palaces and samples of early town planning. These huge complexes range from a public vigorous simplicity of form to exquisite detailing in private design. The relationship of architecture to garden planning is a dominating factor. Again, the combination of the abstract Muslim influence combined with the exuberant Hindu use of natural motifs makes for remarkable design quality and diversity—the abstract maintaining an ever-present structural control for the florid use of nature.

Magical Handwork

Of course, wherever one travels, there are the local markets, volcanoes of movement, noise and energy, with produce of all kinds, ranging from piles of badly worn tires and secondhand junk, through the vegetable, fruit and flower glories, to masses of stacked copper and pottery jars and the shops of billowing fabrics for saris and garments. There are small alcoves where one will find ivory, silver, precious objects, and the bits of decorated fabrics that now constitute my framed "Klees" and "Matisses." Everywhere there are hordes of artisans challenging the world of design to nurture, to preserve and to influence their work with loving care and respect. There is a quality and magic in this handwork that the machine can never replace, no matter how brilliant and functional certain mechanical know-how is.

One has only to witness the popularity of so much that flows forth from India to the international market to be grateful for the high level of design continuity. □

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EDITORS' SELECTIONS

Fabrics and Flowers
By John Loring

DESPITE AN OCCASIONAL defoliating trend from champions of austerity, interior design is not a desert, and the loveliest of flowers spring up perennially.

With winter here, but spring on the not-too-far horizon, the gardens of our major fabric houses are as usual in full bloom and there should be no reluctance to encourage the use of their diverse collections, which are filled with charm, energy, and fresh color harmonies.

Nature's Unruly Tones

The best of this year's florals tend to be on a very generous scale, with loosely structured design, less detailing, and a more relaxed, flattering relationship between figures and backgrounds. Colors veer sharply toward quiet harmonies, never austere but definitely quiet. Many varieties that commonly flower in basic yellow, pink, red, and nature's other unruly outdoor tones are now cleverly hybridized to bloom in astonishingly pleasing silver gray, écru, camel, sage, slate, rust, brick, charcoal, ivory, and greens of every type—bitter, sour, acid, leaf, forest, grass, and more.

At Greeff Fabrics, their excellent ebullient *Flower Garden* blooms in dominant tones of slate blue and spruce green with loose painterly delphiniums, poppies and hortensias; and their vivid *Painter's Garden,* featuring sunflowers and phlox, was apparently planted by Gustav Klimt in "marigold and ink blue."

Flowering fruits and decorative weeds are also popular this year. The "poisonous" but graphically splendid Queen Anne's lace has a delightful print with a resist look in white on tones of cyclamen named after it at Greeff, and it also appears in their *Fleur de Jardin,* along with asters, roses, cosmos, phlox, delphiniums and calendulas in a loose unregimented tribute to nature's own confusion—an outstanding print.

Oriental Florals

At Clarence House, among the profusion of handsome Eastern-inspired florals, the dynamic assertive flowers of Falconetto's prints, many designed by Ken Scott, continue to delight and be very current in some of their lesser-known colorways. The now classic cyclamens of *Giovanna* have a warm sober appeal in gray and brown and are challengingly present in green on green on green. (The somewhat obsessive colorway reappears, again appealingly, in the berries of *Fragole.*) *Fiori Belli*'s overgrown loose grids of rank primroses, daisies, roses of Sharon, etc., prove that the violent saturated color look still works too. And *Fleur du Mal*'s tiger lilies are lethal enough for their name, in blue on blue on green—but innocent and nice in peach on blue.

Also at Clarence House, *Tudor Rose* opulently yet sedately masses its roses, lilies, peonies and primroses amidst blue ribbons in glazed and glorious rubescent blushes—traditional but too good to overlook. And they have a great glazed chintz named *Farah,* with understated exoticism in beige, brick, and again green, which has a profusion of dangerously spiny floral affairs writhing gracefully about with a seductive *fleur fatale* look.

At Andre Matenciot, where all designs can be printed on a variety of papers and fabrics in any possible colorway, another *Farah* holds court, this one a decidedly Persian and stylized processional band of stalky and treelike flowers in the turquoises, oranges, brick reds and dull yellows of the Near East, strongly contrasted against backgrounds of terra-cotta or warm gray.

Imperial Print, glazed cotton fabric by Lee/Jofa. Inspired by a 16th-century Noh Theatre costume document.

Stroheim & Romann are intensely selective in their cultivations, with uniformly extraordinary results. Their award-winning *Botanical Crewel* is out again in strikingly fresh new colorways, its tulips and hyacinths a happy alternative to crewel's traditional tree of life.

That versatile flowering tree thrives, however, on a grand scale and on an écru ground in the generous branches and flowers of *St. Gallen.*

continued on page 38

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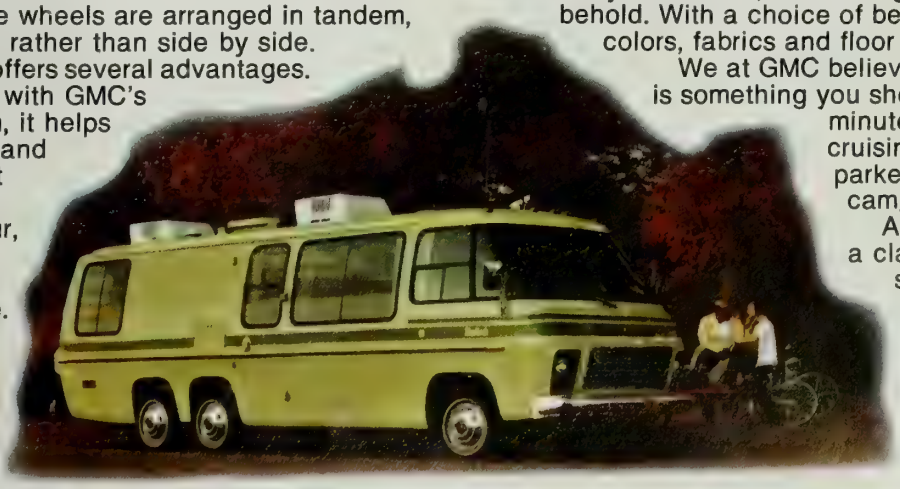

THE MOTORHOME FROM GENERAL MOTORS GMC

continued from page 36

New this winter, and notable for spring, at Stroheim & Romann, is a stylishly fanciful floral, *Pegasus,* whose whimsical islands of small white iris will float on any of nine rich or neutral colorways that coordinate with any of four free-to-formal new nonfloral patterns. Colors to be concentrated on are camel and a smashing pewter gray.

Renewing an old formula, Stroheim & Romann's *Rhododendron Stripe* sets off tangles of full-blown and burgeoning rhododendrons against an ingenious ground of broad printed moiré and pinstripes. The flowers, completely disengaged from their field, overwhelm and overflow the bold background—a fabulously successful overthrow of traditional floral stripes; and the flowers themselves are glorious beyond anything Lord Lionel

Rhododendron Stripe, cotton glazed chintz, available in three colorways with a 28" repeat and 54" wide. By Stroheim & Romann.

Rothschild, the rhododendron/azalea king, ever developed at Exbury with his limitless energy, limitless money and seventy-five professional gardeners.

Melon is a top color for this spring, and it turns out that the watermelon itself has a fine flower. It blooms gaily in *Melon Patch* from V'Soske Carpets, all cool, pale greens and beiges in a bouclé design on cut pile.

V'Soske can lay a whole Eastern garden of flowering trees and other exotica at your feet, complete with an ornamental lake and rivulet, on their carpet of *Persian Fantasy.*

They can also make up a wealth of wonderfully crisp and restrained floral traceries in overtufted designs—a bright and economical approach for those who do not urgently demand the sixty-color floral cut-pile carpets that V'Soske is so competent at weaving.

There is one house that says it with flowers in a way not like any other, and that's Lee/Jofa. There is a scaled-up generosity and ebullience to the relaxed and redolent tangles, clumps, masses, sprays, bursts and torrents of flowers, which is comfortably and reassuringly opulent in its own calm, irresistible and very personal style. Their charm and potential and variety are endless.

Where 'Sarah Bernhardt' (the peony, of course) is "late flowering and of medium height" and 'Lowell Thomas' is "extremely slow to propagate," Lee/Jofa's *Chinese Peony* is extra big, full flowered, prolific and grows beautifully on a simple sand ground. Their classic *Hollyhock* continues to thrive in major and minor scale, and that wonderful but little-used flower outdoes itself in *Hollyhock Ribbon.*

Glories of the Garden at Lee/Jofa is an intricate hand-blocked masterpiece of floral printing with a healthy 53½-inch repeat—a dream of massed poppies, daisies, carnations, lilies, cosmos, and towering foxgloves aglow in soft oranges and yellows on a slate ground.

Lilacs, roses and morning glories grow big, open and romantic on the écru ground of *Trenton Hall,* and the most

...REDOLENT TANGLES, MASSES, SPRAYS, BURSTS AND TORRENTS OF FLOWERS.

fragile of azaleas and wild roses shimmer in the pale écru, rose and green light of *Kelsey* glazed chintz.

Adventuresome Verbenas

There are the peacefully coexisting and ever popular red and white English roses and gray/blue ribbons of *Rosebank Chintz*—an easy perfection; and there are also the difficult and daring bunches of lilac lilacs in *Lilac Chintz* with a Dorothy Draper act that demands applause, and the almost equally self-assertive violet and pink bouquets of *Verbenas,* paradoxically silly and challenging. They are both very out-of-the-ordinary prints for the self-assured and adventuresome.

Lee/Jofa has the biggest of all florals—its fabulous and majestic *Tree of Life,* with an immodest 99-inch repeat. It is truly the king of floral prints.

Finally, and not to be missed this year, is their *Imperial Print,* an open and uncomplicated glazed cotton of giant royal lilies. Its colors are knockouts in either beige, silver gray, and brown on dust pink, or beige, white, and ochre on wrapping-paper brown. These are the finest lilies of the season, and whether you live in a Guatemalan hut or a sixty-two-room East End Avenue triplex, most assuredly you can never have too many lilies. □

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DESIGN DIALOGUE

An Interview with William Ezelle Jo

By Sam Burchell

ONLY IN RECENT YEARS has southern California, Los A geles in particular, emerged as an important cente interior design, an internationally significant m ketplace for art and antiques. To be sure, there had b a long tradition of splendid indigenous architecture fine craftsmanship. But the impact elsewhere was sli

Not until after World War II did southern Califor escape an isolation that had separated it not only fr the rest of the United States but from the larger herit of Western Europe. For a number of reasons, isolation no longer exists. There have been major cult changes, technological advances in transportation communication, and the efforts expended by many ented and dedicated people.

California Design Contribution

Surely one of these talented and dedicated peopl William Ezelle Jones, curator of Decorative Arts Design at the Los Angeles County Museum of Art. H not, of course, a designer; rather, he is a student, observer, a historian. A fourth-generation Californ he has watched the flourishing of design in Los Ang from a unique vantage point. He studied abroad o Fulbright scholarship—researching eighteenth-cent English theater design, among other subjects, and br ing back to his native California a broad view of de and the decorative arts and a comprehensive understa ing of traditional and contemporary European desig

"Unless you take into account the Spanish herita he says, "there is no instant history in southern Cali nia—none of that sense of the immediacy of the past you find in England or France or Italy, for example. we have been establishing, very markedly in re years, contact with the past—with the history of our country and in particular, with that of Western Eur

"Naturally, as a museum curator and as a Californi am very pleased with such a development. Ple because I think there is so much that California can, does, contribute to the field of design.

Museum "Entertainment"

"There is still a marvelous sense of freedom he casual approach to life, a feeling of joy—joy that I do always find in other design centers, like Paris or Lon or Milan, or even New York. But in southern Califo the sense of fantasy, the sense of wonder, has disappeared. We might even call it a sort of 'Disney syndrome.' Take the J. Paul Getty Museum in Malib an example—and I most certainly do not mean this as criticism. It is simply that we expect to be entertaine

continued on p

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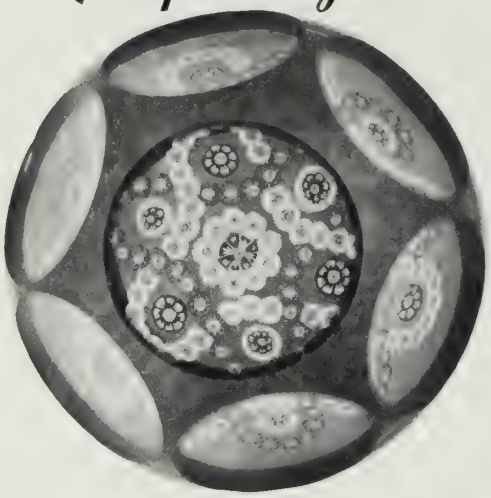

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continued from page 42

a museum, and the same expectations are sought domestic architecture and interior design. I think that the way it should be. The home, in particular, is a livir organism, and joy is an important element in our lives

The burden of creating this sort of joy has fallen, M Jones believes, on the interior designer. It is his opinic that contemporary architects, with their eyes on swee ing projects and urban solutions, have abdicated in th sphere of providing for human needs.

"In other words," he explains, "I don't feel that th modern movement—starting perhaps with the Bauhaus has accomplished its goals. In the pursuit of pure desig the human being has too often been forgotten. Look contemporary apartment buildings and condominium

"EVERYTHING IS PART OF THE CONTINUUM OF DESIGN HISTORY."

In the last ten years there have been relatively few sing family homes carefully conceived by an architect.

"And that's why I say the burden has fallen on th interior designer—and often he or she is not prepared fc the responsibility. But it is now the interior designer wh must provide the human element in décor.

"The clarity of the solution is what is important, an any element of design—furniture, lamps, whatever cannot exist in a vacuum. Everything is part of th continuum of design history; and truth can be seen i many different guises. You can learn from any perioc and your personal needs may be fulfilled by the décc and decorative accessories of the eighteenth century or c the twentieth. Or by a happy mixture of both."

The exuberant mixing of periods and styles is some thing that William Ezelle Jones sees as a most importar element in interior design—and one now being dor exceptionally well in southern California. His ow house, for example, is contemporary in design, but mar of the interior furnishings are from the French Secon Empire. Comfortable as he is with the designs of th eighteenth and nineteenth centuries, he is particularl enthusiastic about the uses and potentialities of plastic

Plastic Age

"Here we are, in the last quarter of the twentiet century, and, with the exception of the use of plastics, don't feel that there has been any definitive statemer made, or unique new direction taken.

"And the time *is* ripe for something new and definitiv and even more joyful in the field of design and th decorative arts. What form or manner this expression c our age will take, I have little way of knowing. Bu somehow I have a suspicion that—whatever it is—it wi begin right here in southern California. Does that soun too parochial? I don't think so." □

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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

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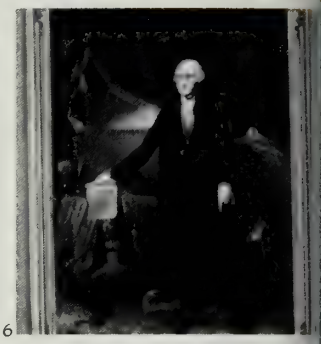
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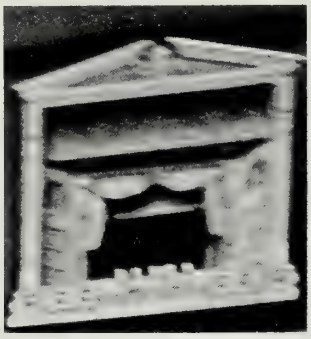
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1. In the sixteenth century small headstone-shaped iron plaques were attached to the back walls inside brick and stone fireplaces, to both resist heat and increase the effectiveness of the heat. Firebacks such as this one were cast and decorated with designs in relief, to be viewed between the flames or to add interest to the area when not in use. The earliest ones were sand-cast and had arched tops that depicted coats-of-arms or coronets. *See page 52.*

2. Vicente López (1772–1850) succeeded Goya as the official painter to the Spanish court and his country's leading portrait artist. His patron King Ferdinand VII is the subject of this work. After imprisonment by Napoleon, Ferdinand ascended the throne and reigned from 1814 until his death, in 1833. *See page 73.*

3. When certain everyday objects transcended mere functional design and became essentials cum adornments—e.g. parasols, walking sticks, and magnifying glasses such as these—the handles were usually commissioned by shopkeepers wishing to attract a carriage trade. Executed by European and Oriental jewelers, materials such as agate, bone, silver, ivory, tortoise and rock crystal were used liberally. *See page 74.*

4. Miniature theaters such as this one were created as imaginative playtoys for children during the late eighteenth and early nineteenth centuries. Single sheets of paper, and later whole albums, were printed and hand or machine colored with various proscenium styles, sets and characters; the pieces were cut out, pasted on wood supports and then assembled. *See page 78.*

5. This work, entitled *Pull,* is a transfer- and paper-ba collage on cheesecloth and silk taffeta; it is one of th most impressive of Robert Rauschenberg's 1974 *Hoarfro* series of multiples. He has been a leading figure i American art for two decades and was the recipient of th gold medal at the 1964 Venice Biennale. *See page 81.*

6. Gilbert Stuart's youngest daughter, Jane (1812–1888 painted several copies, including this one, of her father' popular full-length "Landsdowne" portrait of Georg Washington. The original was commissioned in 1796 b Senator William Bingham of Pennsylvania as a gift fo William Petty Fitzmaurice, the first Marquess of Lands downe, an English statesman who had favored pr Revolutionary recognition of the United States. Jan Stuart, who was 16 when her father died, spent most her working life in Boston and Newport. *See page 87.*

7. Giorgio de Chirico's painting of Angelica and Ruggie represents a dramatic moment in the famous Italia Renaissance poem *Orlando Furioso* by Ariosto: As sacrifice to a hideous sea monster, an orc, Angelica h been tied to a rock on the Island of Tears, near Irelan Flying by on a hippogriff, Ruggiero notices her a rushes to her defense. *See page 94.*

8. In recent work such as this one, John von Wicht (1881) combines a bright palette with linear shape German-born, and trained at the Darmstadt-Bauha and at the Berlin Academy, von Wicht was influenced Kandinsky and Léger, who inspired him to develop abstract Cubist style. *See page 111.*

continued on page

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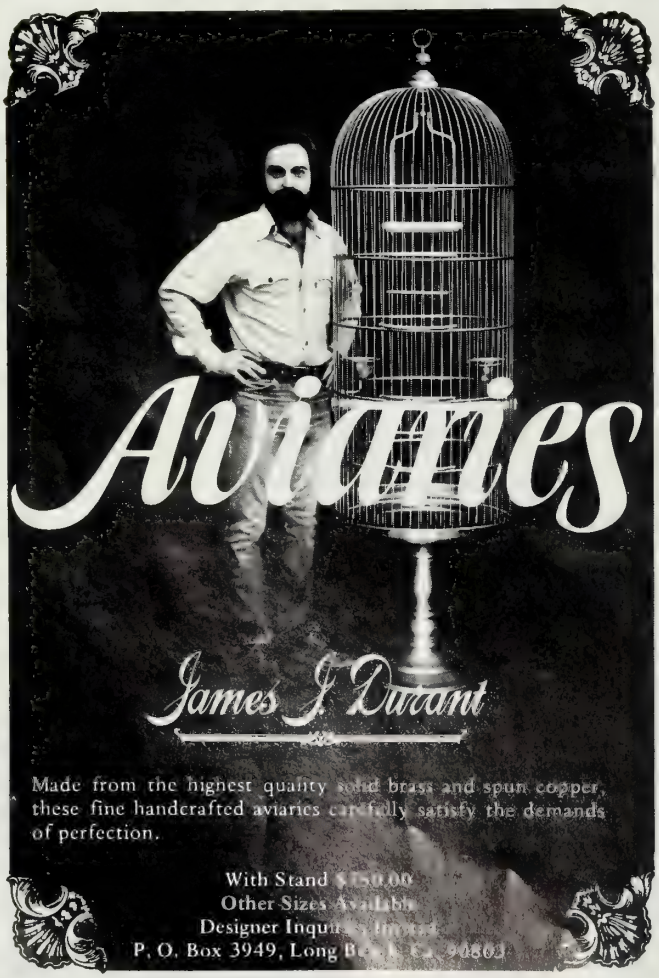

COLLECTOR'S CLOSE-UP

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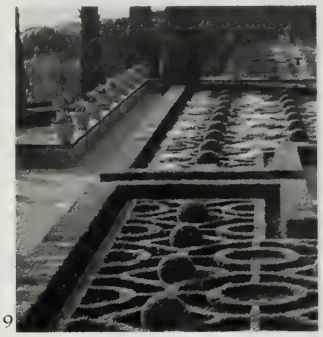
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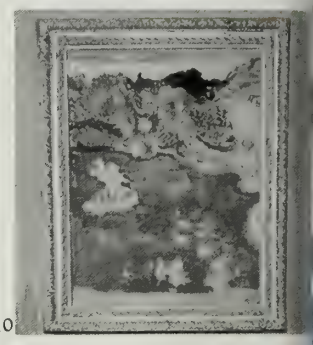
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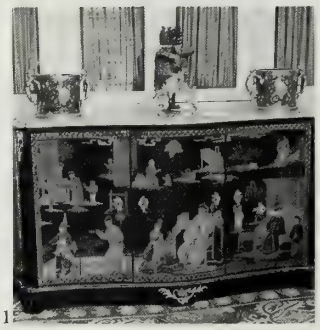
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9. This highly organized garden is a form of *parterre*, a ornamental arrangement of hedges and flower bed designed to be viewed from above, in order to appreciat fully its geometry and/or patterning. Developed durin the Italian Renaissance, when order and balance wer paramount, parterres are man-made and carefully con trolled architectural divisions of the landscape, heigh ened by the movements of the sun. *See page 125.*

10. Edouard Vuillard's landscapes and his paintings intimate scenes reveal a vision of rare subtlety. His inna sense of harmony and composition establishes him as a heir to Degas and Monet. Vuillard (1868–1940) derisivel called himself an "Intimist"; the term is now use nonpejoratively to describe his art and that of his clo friend Pierre Bonnard. *See page 135.*

11. The proportion and shallow depth of this Louis X lacquered commode gives it great distinction, as does th use of large panels of lacquer uninterrupted by posting allowing the design to retain its totality of effect. Th panels are believed to have been cut from a Coromand screen, then steamed and shaped to form the desire bow-front contour. The Oriental scenes are subtly co ored, in contrast to the highly polished parquetr covered frame and marble top. *See page 136.*

12. Pottery containers such as this early-seventeent century example were called "table fountains" and we used for rinsing hands with perfumed water before after dining. The terra-cotta bear's body was executed a manner developed by the Brixen potters in the Tyr clay was dabbed on to create a furlike surface. The pie was made more important in the eighteenth century b the addition of a Louis XV gilt bronze collar and Roco tripod in the form of a hippocampus. *See page 136.* □

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The Elms

Restoring a Newport "Summer Cottage"

UNE 27, 1962 a memorable auction place in the ballroom of *The Elms,* of those palatial "summer cot-s" that were once so characteristic lewport, Rhode Island.

uring the course of two days the ioneer from New York's Parke-et sold some seven hundred lots rnate antiques and furnishings—ing from rare Chinese porcelains n important pair of Louis XV euils covered with Aubusson stries depicting a number of epi-s from *The Fables* of La Fontaine. he furnishings, loosely described eing in the "French Court Style," dispersed to private collectors, ques dealers and museum curators nd the United States. There ed little doubt that the auction sounding the death knell of yet her old Newport institution.

Fifteen years later, however, The Elms is not only very much alive, it is again one of Newport's showplaces, thanks to an eleventh-hour rescue undertaken by the Preservation Society of Newport County. The group, which has been actively saving notable architectural landmarks in Rhode Island's Queen City since 1945, saw a major threat to the city's visual integrity. A real estate syndicate had just purchased The Elms and was going to tear the buildings down, divide the property and erect a cluster of small houses.

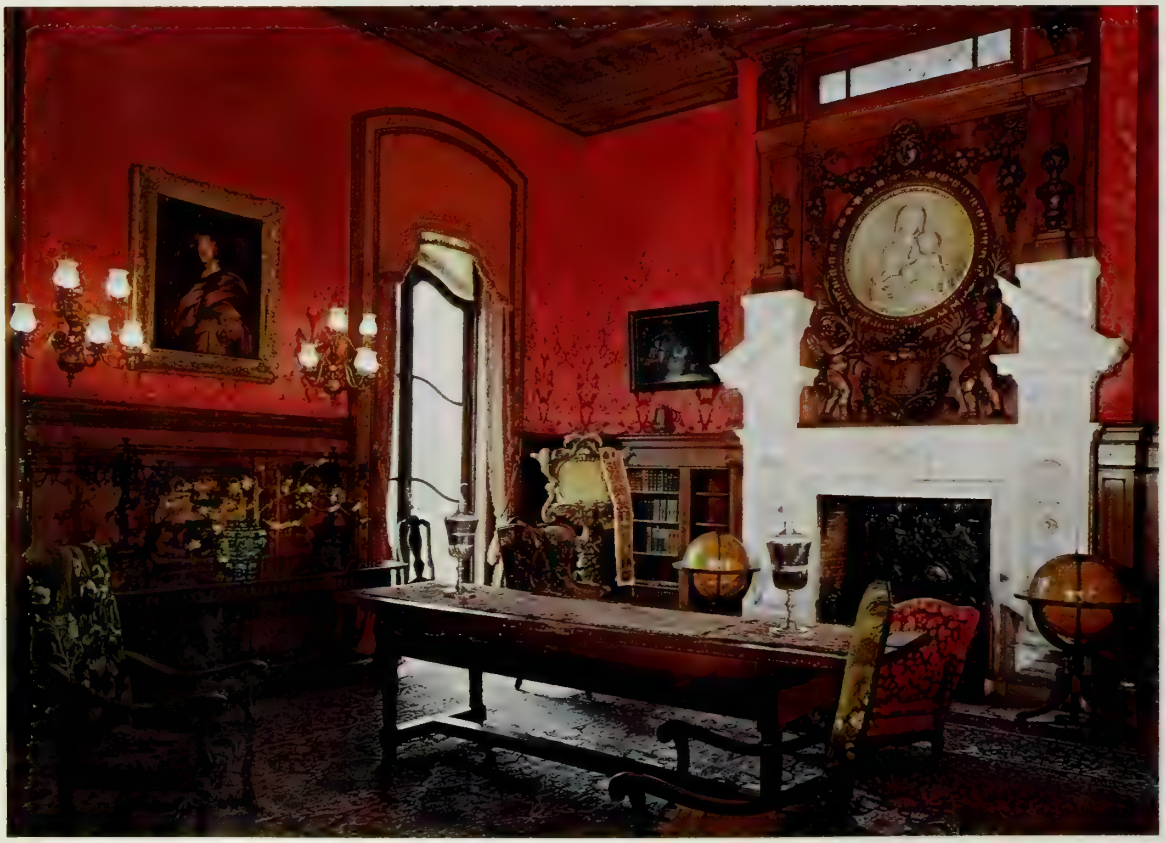
In a very few days the Preservation Society was able to raise the money necessary to purchase the property, naturally without the furnishings that had been sold at auction. Less than a month later the Society not only had the deed in hand but had also managed to round up enough furniture of the same quality—through gifts and loans—to adequately refurnish the mansion. And on August 20, 1962 The Elms was opened as a public museum. In the great tradition of old gilded Newport, the event was celebrated with a grand ball, and all that was necessary to attend was the price of a ticket. The days of social exclusion were far in the past.

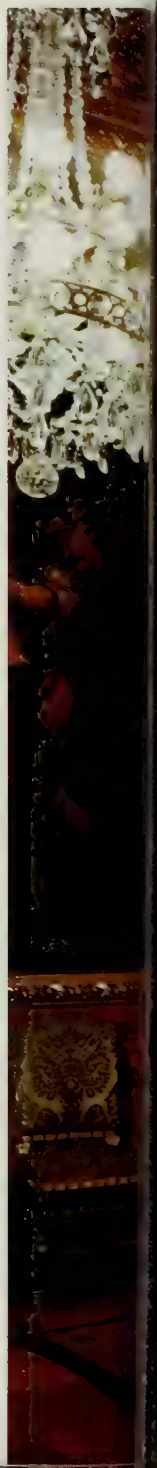
The "cottage," as Newport called its marble palaces in the Golden Age, was built for Edward Julius Berwind,

In 1901 coal magnate Edward J. Berwind and his wife, Herminie, sparked the Newport social season with a housewarming for their new "summer cottage," an opulent classical mansion modeled after an 18th-century French château. OPPOSITE: Guests ascended the wide divided Grand Staircase to a lustrous marble Hall lavishly detailed in gilt bronze. BELOW: Tame monkeys, hired for the occasion, gamboled across the expansive lawn.

PHOTOGRAPHY BY RICHARD CHAMPION

Berwind began his entry into Newport's inner circles in 1888.





TOP LEFT: During the Berwinds' housewarming gala, 125 couples danced a six-figure cotillion in the 41-by-49-foot Ballroom. Original furnishings include the Louis XV gilt bronze andirons and the 18th-century marble bust of Madame du Barry. TOP RIGHT: For decades Mr. Berwind's sister Julia spent afternoons at bridge in the airy Conservatory; the ceilings in all the first-floor public rooms are nineteen feet high. The intricate rotating marble urn and Rouge Royal fountain are original to the room; the tapestry is 18th-century Flemish. ABOVE: A deeply carved walnut overmantel surmounts the cut Caen-stone fireplace in the damask-wrapped Library. RIGHT: The elaborate Venetian-style Dining Room was often the setting for Saturday evening dinners for twelve. The mural, depicting the trial of Aurelian, is attributed to Guido Molinari, and was taken from a Venetian palazzo.

erica's leading coal industrialist many decades. Berwind began his y into Newport's inner circles in 3 with the caution befitting one was a "swell" rather than a o"—contemporary words used to nguish between a man who had e his own fortune and one whose ne was inherited. He bought a e, and rather ordinary, Victorian se on Bellevue Avenue and waited e what would happen to him.

erwind was apparently acceptable ewport society. Though the son of ussian immigrant cabinetmaker, growing up in modest circumstances in Philadelphia, he had risen quickly in the business world. By the time he dared Newport he was the forty-year-old founder and president of the Berwind-White Coal Mining Company. He also served on the boards of a host of companies that depended upon coal for their operations—shipping, railroads, urban transit and communications, among them. He had also acquired a cultivated English wife.

Satisfied that he had a brilliant future in Newport, Berwind purchased additional land—more than fourteen acres—around his old cottage. And in 1899 he engaged an architect, one Horace Trumbauer. Trumbauer was also of Philadelphia, also of German parentage and modest beginnings, also rising rapidly in the world. But everything Trumbauer knew about architecture he had learned in books and in the offices of other Pennsylvania architects. He had never been abroad, much less received the then almost obligatory Beaux-Arts education.

Undaunted, he set about creating for Berwind a properly elegant eighteenth-century French château—using

the Château d'Asnières, near Paris, as a model for classical proportions.

Berwind and his wife, Herminie, were easy to work for. Once they ordered their summer palace, they stayed in the background—leaving matters of taste to Trumbauer and to the great French decorating firms of Allard and Alavoine, in Paris.

In the spring of 1901 the owners went off to Europe and left instructions that a great housewarming party be prepared for their return. That summer, the party took place—complete with two orchestras, a brass band, a sea of flowers inside and outside the house and a whimsical scattering of monkeys around the grounds. Over two hundred guests reportedly spent a superb evening—some said the best of the season.

Spectacularly launched, the Berwinds settled into the spirit of Newport. For day-to-day comforts the childless pair made do with a household staff of sixteen—including three chefs, a butler, four footmen, and a lady's maid to look after Mrs. Berwind's personal needs. To keep the estate going there were also a superintendent, a dozen gardeners in seas a night watchman and an engin whose main responsibility was to ke the boilers going throughout the ye Society stayed in Newport no m than the two or three months of su mer, but houses were kept running year out of deference to the condit of the furniture and paintings.

In spite of the apparent hugeness The Elms—its Indiana limestone çade stretches nearly one hundred a fifty feet along Bellevue Avenue— mansion was not actually set up the sort of constant festivities t

t on elsewhere. At the two Vanbilt establishments—*The Breakers* *Marblehouse,* now also Preserva- Society properties—dinners for a dred were regular Saturday night rs. The dining room at The Elms planned on a more intimate —best suited to gatherings of a n or so. The room, incidentally, arts from the generally French e of the house with a décor that is etian in spirit. There is a massive ng-high chimneypiece of agate, and antique marble, a coffered ng with Venice's symbol of the winged lion embossed upon it, and a pair of eighteenth-century murals from the Palazzo Cornaro.

An eloquent relic of social history...

Mrs. Berwind died in 1922, and her husband's unmarried sister took over as mistress of the house. Julia Berwind seems to have enjoyed The Elms more than anyone else. While her brother divided his time between The Elms, an equally impressive New York mansion, the steam yacht *Truant,* and innumerable club and business responsibilities, Julia planted herself squarely in Newport—even before the season opened. She always celebrated her birthday there in May and stayed unfashionably late—until the last leaves had fallen. Upon her brother's death in 1936, she inherited the mansion. Miss Berwind remained doyenne of The Elms until 1961, when she died, at the age of 98. The property then passed to distant heirs, and it was at this moment that the house narrowly missed an unhappy demolition.

Though an admission fee is charged every visitor who comes to The Elms, the Preservation Society of Newport County is a long way from covering the expenses of maintaining the mansion. The members of the Society are also engaged in an effort to reacquire some of the original Berwind furniture. Because of the prodigious generosity of members and other benefactors a remarkable number of pieces have found their way back.

No one doubts that the effort is well worth while. The Elms is an outstanding example of eighteenth-century classicism—albeit a delayed translation—and also an eloquent relic of social history. Thanks to its recent preservation it will be there for all to enjoy for many decades to come. □

LEFT: A collection of fine 18th-century French furniture is exhibited in Mrs. Berwind's large second floor Bedroom. BELOW: A gilt bronze-mounted oxblood marble mantel and a Feraghan rug enrich Mr. Berwind's florid-toned Bedroom. His sleeping quarters, as well as the guest bedrooms, are relatively small; Newport mansions were designed primarily for sumptuous summer entertaining, rather than for the accommodation of houseguests.

The Choreography of Design

Mixing Past and Present

THERE ARE MANY who would argue that the traditionalist branch of interior design is the most compromised of all the decorative arts—restlessly foraging through the centuries for its motifs, arranging marriages of convenience between Louis XVI chairs and Regency tables, bringing together many diverse dynasties and civilizations.

However, even the most confirmed purist is likely to permit himself a grudging compliment or two when confronted with the work of Rubén de Saavedra. Here is a designer who mixes the past and the present with such disarming grace that it would be impossible for anyone with a visual

To create a dramatic atmosphere for a young couple's Park Avenue apartment, designer Rubén de Saavedra used bold contrasting color, mirrors and chrome. BELOW: Painted floor stripes and a deep-toned ceiling expand the small Entrance Hall. RIGHT: The Living Room's chrome louver window edging and paint-outlined beams form a framework of highlighted advantages. Above the marble mantel is Edward Fields's *L'Escargot* tapestry.

INTERIOR DESIGN BY RUBEN DE SAAVEDRA, ASID
PHOTOGRAPHY BY DANIEL EIFERT

sense not to find something to admire in his carefully composed spaces.

A recently completed apartment on Park Avenue in Manhattan has all the hallmarks of Mr. de Saavedra's particular design talents. Strange proportions are successfully masked, disquieting functions neatly concealed, and all manner of nicely turned effects achieved with a minimum of strain.

Talking to the designer for more than a few minutes quickly brings much of this apparent effortlessness into focus. It is based not only on Mr. de Saavedra's quick mind and contemplative eye, but also on a range of interests that are anything but parochial. Music, painting and architecture are all elements in his conversation, and all figure inevitably in his work. Not surprisingly, projects ranging from a villa in Iran—"No, a palace, actually"—to a house in Venice a part of his current spectrum of a tivity. And all of them bear out h favorite observation: "I don't thi anyone should be recognized by h work. I approach every assignment though it were a clean slate. Versatil is all, and I hope my thinking is alwa completely fresh and unprejudiced.

Rubén de Saavedra's latest Ne York project is a spacious apartme

"Versatility is all, and I hope my thinking is always fresh."

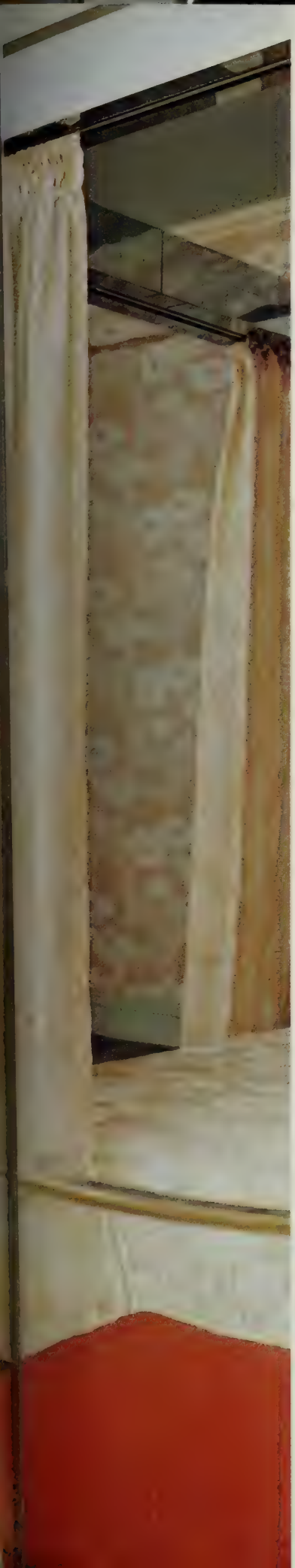
a 1920s building—one with some er oddly proportioned spaces.

Not bad, by any means, but simply right for today," explains the de- er. "Take the entrance hall, for ance. It's nineteen feet long and seven feet wide. The sort of space is usually not comfortable for thing but passage to other rooms."

nd Mr. de Saavedra settles down give a short case history of the space, fascinating in its revelation of his unusual way of thinking.

"There is the wallcovering to consider first," he says. "I decided to use silver mylar, striated with cream paint. This cancels out any potential tunnel effect in the space, without going into dizzying depths. Next I turned my attention to the floor. Bearing in mind the overall coloration of the apartment, which is red, I decided to paint

OPPOSITE: Another Living Room view reveals two distinct seating areas and an Edward Fields carpet that unifies the color scheme. The furnishings are contemporary, with acknowledgments to the softening lines of traditional styling. The sofa in the foreground is covered in a deep-toned Scalamandré fabric. Careful lighting plays on the Azuma painting above the rock console. ABOVE: The Dining Room has an Oriental feeling interpreted by the lacquered chairs and Compagnie des Indes ginger jars. A steel-and-glass table refracts the geometry of the carpet. Painting by Kohlmeyer.



the floor maroon. And then I added stripes in cream and silver to reinforce the qualities of depth. Next came the obelisks, mirrored on the front. This is another favorite device of mine—taking an ancient symbol and reinterpreting it in modern materials.

"The boldly faceted mirror came next. And this is a particularly happy invention. You see, the lady of the house is very beautiful, she adores diamonds, and so I created the largest 'gem' she could ever hope to own!"

Dealing with space in absolutely personal terms is the designer's specialty, but his frame of reference is couched in an international context. For the Cuban-born Mr. de Saavedra, Italy is the source of much of his inspiration. But it is not the conventional Italy of Palladian villas and Venetian palazzos that excites him, rather it is the turbulent nation of the Risorgimento and the fiery protagonist of a united peninsula, Gabriele D'Annunzio, that fascinate him.

"This apartment," he explains, "and indeed much of my recent work has been influenced by D'Annunzio's villa at Lake Garda. How to describe those marvelous rooms? Think of daring disproportions, of strange objects clashing with each other. There is a sense of the surreal—of de Chirico—in that house. I hesitate to put too facile a label on the style, but perhaps one might say it is a special Italian flowering of Art Nouveau. Anyway, I find it very liberating, because it makes me realize that there are no rules that cannot be broken—if a certain audacity is brought into play."

If D'Annunzio can be described as a poet with a sense of theater (his villa, *Il Vittoriale,* will soon appear in *Architectural Digest*), so Mr. de Saavedra's new creation may be called a stage set with a dash of metaphysics.

"There is no view to speak of—for a change!" he says. "And my clients entertain only at night, so I decided to exile the day and create rooms for evening. But these rooms are gentle, reflective—yet also mathematical.

"If I may invoke another era, Pointillism comes to mind when I think about this apartment. There is a haze of color in the air. Dots, dashes, squares of many varying hues—calculated almost scientifically to create a mood and a sense of place."

In order to achieve his subtleties, he has built up an efficient method of working with his clients that gives them an unusually comprehensive insight into the way a designer works.

"First, I give them an exhaustive presentation," he explains briskly. "I let them take home as many swatches, paint samples and wood or glass sections as they can carry. And I always ask them what colors they dislike.

"I must add that I personally think it unnecessary to feel that one 'dislikes' a color or a shade. Most people think in cliché terms on this matter, anyway. How often one hears, 'Oh, yellow is too bright.' Well, I can make yellow look positively dark. Or there is the myth of white. 'Too sterile' is the cry. Nonsense, white can be the most subtle, the richest and most suggestive of all. It's just a question of knowledge."

And certainly knowledge is most in evidence in the shrewdly choreographed and lovingly presented world that Mr. de Saavedra has just completed on Park Avenue. □

The Master Bedroom is a departure—the sparse furnishings seem to float in an expansive pastel-toned atmosphere, as reflected by a mirrored closet wall. Built-in storage eliminates the need for chests of drawers and closes off a television set. The steel bed appears intriguingly as a sleek cube within a mirrored frame and contrasts with the soft floral-patterned fabric and matching wallpaper. There is no wood; the bedside table upholstery is Brunschwig & Fils.

San Francisco Solution

Creating Privacy in a Compact City

IT IS NOT impressive from the street. The first glimpse of the house is a hurried one, from the busy one-way artery that passes by the front, rushing traffic from the center of San Francisco out to the Golden Gate Bridge, Highway 101 and northern California.

There is a large but unobtrusive garage, flush with the narrow sidewalk, over which is erected an apparently modest treillage. Next to the garage door, inside a simple iron grill, is a short flight of stairs. At the top is a terrace centered by a house totally unobserved from the street. The home of Mr. and Mrs. Edward Griffith, who own the Regency House fabric and furniture showroom in San Francisco, is a tour de force in every way.

"The substructure," says Mr. Griffith, "is a garage that was built in the late 1920s at the time the apartment building next door was put up."

The apartment building fronts on a perpendicular street, so that the building and garage lots wrap around a smaller building on the corner.

"The garage is a large reinforced one-story structure, built to house eight cars," Mr. Griffith explains. "It had always bothered me to think of its roof space, one floor above the street level, not being put to use.

"Our interest started when we sold the house in which we had lived for twenty years—a big house where we raised our children. I did not want to move to an apartment, although I must say I did look at condominiums. But the idea of being divorced from gardens and privacy didn't appeal to me."

So the Griffiths took a temporary lease on a flat, and with designer and personal friend Norman Hubbert, started to plan the area to [illegible] personal requirements.

"We wanted indoor/outdoor [illegible]

ing," say Mr. and Mrs. Griffith. "We wanted to step out of every room and have the terrace, a little garden and a deck—and not feel confined."

They started planning the house in 1971, and it took eighteen months for the city to agree that they could put in the front terrace they wanted.

"It's an interesting problem," says Mr. Griffith. "The air space in back of the buildings on the adjoining streets is to be protected. At first glance, this made it possible for us to build right up to the street, as the other houses are. We could have built three stories right on the street, if we had wanted to. But to build a one-story house and set it back required a variance.

"Everyone agreed that it was a logical use for the space. What you have to do—and this isn't easy—is go to your neighbors and tell them what you're planning and then ask them to sign a petition. So we had the engineering firm make up a rough drawing of what a two-story or a three-story building on the lot would look like—how much light and air it would block out, and so forth. It was all very convincing proof that a one-story building would be far more desirable in every way."

The variance was the primary reason that it took two years and four months before the Griffiths could move into their new home. But they also had to wait for some of the special millwork and architectural detailing: the mantel, the carved Veneto stone portal, the marble in the solarium, the terra-cotta stove in the sitting room. All of these came from Italy, and delivery took a great deal of time.

"Mr. Hubbert had the inspiration for the solarium," says Mr. Griffith. "Because we had to have some economy of space, a dining room seemed to be the first thing that might be eliminated. So now the solarium doubles as an ingenious dining room.

"Mr. Hubbert, and Mr. Edward Chapman, who painted murals on [illegible]

The Griffiths assisted in the design of their home, constructed atop an existing one-story building. TOP LEFT: Accents remindful of Louis XVI grace the exterior, viewed from a secluded Front Terrace. ABOVE LEFT: A wall deck traps the morning sun, vital for both small garden and informal brunches. OPPOSITE ABOVE: Fresh bouquets abound in the Griffith household, reminding them of their villa in Florence. OPPOSITE: First editions highlight a collection of books on each side of a carved Italian marble mantel in the Living Room.

PHOTOGRAPHY BY RUSSELL MACMASTERS

Now the solarium doubles as the dining room; at night, it's like dining outdoors.

came up with the idea that the should be an extension of the e into the house. At night it's like g outdoors, with the painted on the walls a continuation of the d trees on the terrace."

e murals continue on the flush in the solarium and on the free-ing lightweight screens placed the entrance to the room. It is a place to have cocktails while the are being set for dinner.

e often entertain before the . Cocktail parties or even y-four for dinner. Actually, the is the same size as the dining in our old house, and we worked so we could use round tables for aining—three tables for eight, y, but sometimes four smaller . It's very maneuverable."

ere was another objective," ex- Mr. Griffith. "To construct, in onfined area, a house that would the way we wanted to use it—for g friends over and also just for ves. It was a great help to have one like Norman Hubbert, we could really communicate who knew how we liked to en- , had been part of our lives."

ause the Griffiths knew exactly urniture they wanted to use, the was planned to the last detail to modate each piece, even before built. Mr. Hubbert, who had visited the Griffiths in their former home, knew their style of living.

The Griffiths, who travel a good deal, also have a villa in Italy and a house on a river near Squaw Valley. They go to the mountains every weekend, and to Europe twice a year for six weeks at a time, so the San Francisco house is designed to be closed easily and very readily maintained.

Perhaps the most remarkable thing is that the Griffiths moved from a house of twenty-five rooms to one of only four-and-a-half rooms.

"But I don't miss the old house at all," says Mrs. Griffith. "The present house is gracious, and we entertain and live in just about the same style and manner as we did before." □

, ABOVE LEFT: An easy-to-tend formality s the Living Room; the room's ons were specially designed to odate the furniture. OPPOSITE, ABOVE ominated by a 19th-century hand- French screen, the Sitting Room as a Guest Room. OPPOSITE: Waterford lints from a tablesetting in the n/Dining Room that accommodates ables for large dinner parties. RIGHT: A n of glazed chintz from Brunschwig & ts a vivid Master Bedroom.

The Modern Chair

Classic Design for All Time

T BY PETER CARLSEN
TOGRAPHY
ROBERT GIARD

INDUSTRIAL REVOLUTION, which n in England in the 1770s, had, a ury later, embraced all of Western pe. It was the cause of a radical sformation in urban society. The of the mass-produced object tively destroyed an ancient tradi- of craftsmanship while failing to ace it with a cohesive design phi- phy responsive to the logic and ression of machine production.

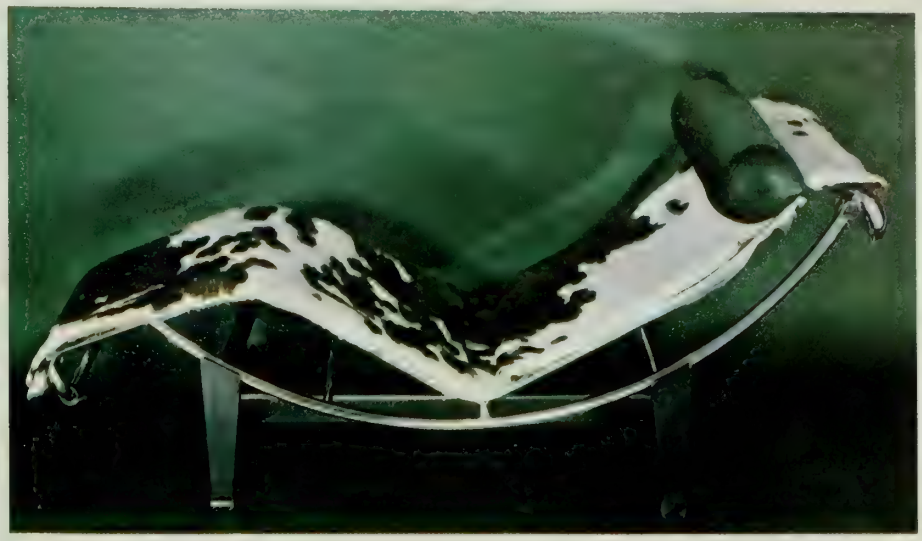
f all the decorative arts, perhaps iture suffered the most from this kdown in continuity. As the cata- of all the great exhibitions from to 1867 reveal, aesthetic stan- s declined year by year as the gap ned between the realities of the orian world and the furniture ers' fantasies in crudely executed quetry and bizarre woods. Even an ct as simple as a chair had become ething of a caricature of its true pose, by the year 1870.

owever, at this time the products n Austrian factory, founded by hael Thonet in 1840, had begun to nge on the consciousness of a ll avant-garde who looked for esty and simplicity in design. net had patented a method of ding wood by the use of steam; the lt had been a steadily growing ber of designs that exploited eful and unprecedented curves. A lution began, in chair design, h has continued until the present with each generation contribut- ts share of elegant and functional es, all of them distinguished by an esty of form and materials.

1876 a certain kind of perfection entwood was reached. An anony- s staff designer at Thonet created duction Number 18, familiarly wn as the Café Chair. Its delicate tense lines prefigured Art Nou- forms by twenty years, and it ains one of the most deservedly ular of all Thonet chairs.

ne of the great designers of the nineteenth century was Charles

OPPOSITE: Cubus Chair by Josef Hoffmann, 1910. Courtesy, International Contract Furnishing. LEFT: Café Chair by the Thonet Brothers, 1876. Courtesy, Thonet. ABOVE: Red/Blue Chair by Gerrit Rietveld, 1918. Courtesy, Atelier International. BELOW: Stam Chair, with leather seat and back, by Mart Stam, 1926. Courtesy, Thonet.



Forms so startlingly prophetic that even today they seem to be sentinels of some future civilization.

OPPOSITE: Grand Confort Armchair by Le Corbusier, 1928. Courtesy, Atelier International. ABOVE: MR Chair by Mies van der Rohe, 1930. Courtesy, Thonet. ABOVE RIGHT: Le Corbusier Chaise by Le Corbusier, 1928. Courtesy, Atelier International. RIGHT: Zig-Zag Chair by Gerrit Rietveld, 1934. Courtesy, Atelier International. BELOW: Scroll Chair by Alvar Aalto, 1934. Courtesy, International Contract Furnishing.

Rennie Mackintosh. His chairs, with their extreme attenuation of shape and their dreamlike, almost sinister, beauty represent a fascinating facet of modern furniture design. Entirely handmade, they ignored the possibilities of new technologies, yet their forms are so startlingly prophetic that even today they seem to be sentinels of some future civilization. Mackintosh's lack of sympathy for the industrial process made it inevitable that his work would remain a curiosity, rather than a part of the mainstream of the new century's design heritage. But there are some links between Mackintosh and progressive furniture design. Josef Hoffmann, an Austrian architect, was an admirer of Mackintosh's absolute purity and sense of harmony. And many of the products of the Wiener Werkstätte, of which Hoffmann was a founder, in 1903, reflected the far-reaching influence of Macintosh.

Hoffmann's Cubus Chair of 1910 is fully upholstered in leather on a hardwood frame. It looks uncompromisingly modern today, although designed over sixty-five years ago. Le Corbusier studied briefly under Hoffmann, and was later to produce a noteworthy further refinement of the leather armchair theme.

Holland in 1918 was the scene of the next advance in chair design. Gerrit Rietveld's Red/Blue Armchair is a visual summary of the principles of De Stijl, a Dutch movement characterized by rigorous geometry and a predilection for white and primary colors. The Red/Blue Chair is clearly and honestly constructed; nothing is hidden from view—it reads like an axonometric drawing. There is no dovetailing; everything is held together with wooden pins. It remains today perhaps the finest example, among many, of the chair-as-sculpture.

In the Europe of the mid-twenties the cantilever chair had become virtually an obsession with designers, as had the use of tubular steel. Mart Stam designed what is generally conceded to be the first cantilever in tubular steel, in 1926. However, he was working with Marcel Breuer at the time, and may well have had access to the latter's drawings, for a prototype. Stam's version is of a studied minimalism with a leather seat and back.

Le Corbusier's Grand Confort Armchair of 1928 carries Hoffmann's Cubus chair a stage further by externalizing the frame and specifying it in tubular steel. The leather cushions are divided into four units that fit perfectly into their frame, without permitting any deviance. This perfection, faintly tinged with rigidity, is typical of Le Corbusier's approach to architecture and design. His is an organized world with nothing left to chance.

In the same year, Le Corbusier collaborated with Charlotte Perriand and Pierre Jeanneret on the creation of *chaise longue*. Constructed in two separate, and not entirely resolved, parts, it was the first *chaise* to have a completely detachable frame. Usually upholstered in cowhide over a frame of tubular steel, Le Corbusier's chaise longue is one of the most exquisite and luxurious artifacts of its era.

Mies van der Rohe was another

continued on page 14

TOP: Dining Chair of plywood by Charles Eames, 1946. Courtesy, Herman Miller. ABOVE LEFT: Lido Chair, with vinyl-latticed seat and back, by Hall Bradley, 1961. Courtesy, Brown Jordan. LEFT: Panton Chair by Verner Panton, 1968. Courtesy, Herman Miller. ABOVE AND OPPOSITE: OMK Stack Chair, with stainless-steel frame, by Rodney Kinsman, 1971. Courtesy, International Contract Furnishing.

ARCHITECTURE AND
INTERIOR DESIGN
BY JOAQUÍN ALVAREZ MONTES
PHOTOGRAPHY
BY JOSÉ LUIS PÉREZ

Casa en España

Madrid Designer's Personal Style

IN THE PRESENT ERA luxury is a great maker of disguises. Under its influence people are inclined to exaggerate, to produce ostentatious displays, to pretend endlessly—even when the luxury they covet is well beyond their reach. Some suffer the temptation of aspiring to grandeur—and indulge in the frustrating feeling of "I'd love to have it, but I know I can't."

But for some time now a complete change has been taking place in the way we think about luxury. At the moment it is considered chic to hide luxury, to keep it behind closed doors. Much of recent fashion design emphasizes the "poor boy" look, and new clothes are often made with the patina of age—French blue jeans, for example. Thus we add another contemporary psychosis to the growing list.

Happily, or unhappily—it will depend upon your point of view—the apartment belonging to Spanish architect and interior designer Joaquín Alvarez Montes rejects this new sort of inverse snobbery. His apartment is shamelessly impeccable, and everything in it suggests beauty, the sense of well-being—in a word, luxury.

He lives in a sumptuous triplex in the heart of one of Madrid's most

Architect/designer Joaquín Alvarez Montes completely renovated and redesigned his triplex apartment in a 115-year-old building at the heart of Madrid's fashionable Embassy row. The residence contains thirty-three rooms. LEFT: Soft pearl tones in rich fabrics are accented by bright clear color in the quietly luxurious Main Drawing Room. The portrait of King Ferdinand VII was painted by Vicente López, official Spanish court painter following Goya. The chandelier is Baccarat crystal

elegant neighborhoods. It is a part of the city not far from the Prado, and the Ritz and the Palace hotels, filled with old palaces—some still occupied by their aristocratic owners, others now housing foreign embassies.

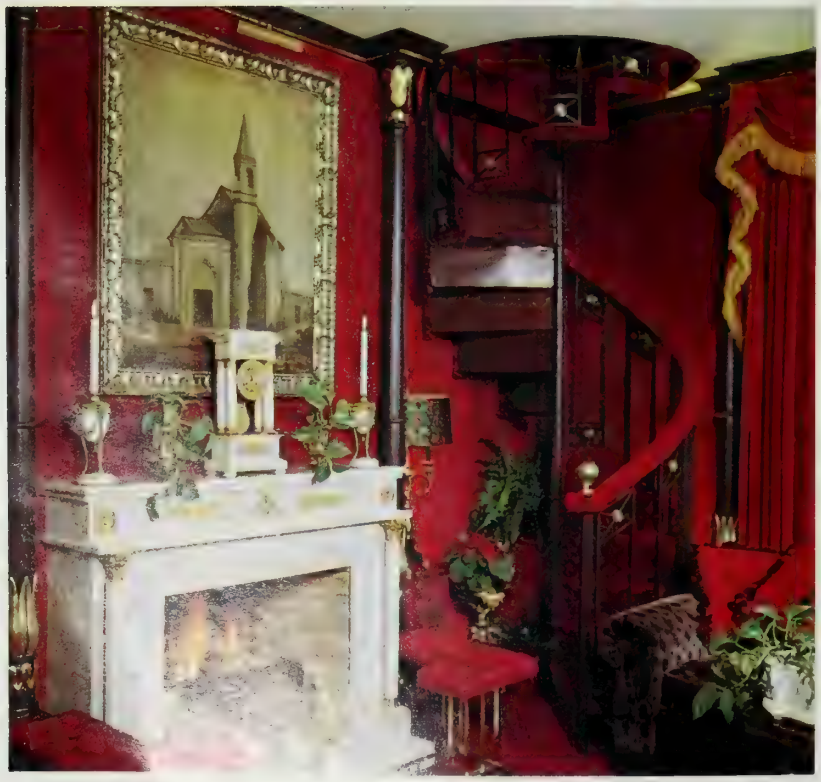
Señor Alvarez is a young man quite as elegant as the apartment in which he lives. His precision in the art o

design extends even to his clothes, and he is as conscious of fashion as he is of décor. There is a unity of style.

Having spent many years of his life abroad, he is completely bilingual—at home in both Spanish and English. He was born in Asturias, in the north of Spain, but as a young boy went with his family to the United States. While

...a young man quite as elegant as the apartment in which he lives.

OPPOSITE: Detail views of the Main Drawing Room focus on intriguing objects. The guéridon holds a 15th-century Moroccan silver "Hand of Fatima"; a collection of magnifying glasses covers the 18th-century French bureau plat. BELOW: The Dining Room appointments include Irish Chippendale chairs, an 18th-century Lille tapestry and Nanking china. FOLLOWING PAGES: Firelight warms the deep-toned Library. The walnut boiserie is trimmed with ebony and brass. The portrait is of the first Marqués de Monreal.



there he studied architecture, and later he went on to take a doctorate in the same field in Spain.

At present Joaquín Alvarez is the president of A. M. Associates International, a group of architects and engineers engaged in design projects in Spain, the United States, Latin America and the Middle East. The company's particular specialty is designing and constructing large houses and new government buildings.

In the face of such a varied professional career, it is tempting to ask Señor Alvarez whether he prefers to be thought of as an architect or as an interior designer. Actually, he has come to think of himself as both.

"As far as I am concerned," he says, "a fully articulated design is a combination of both elements. It is impossible to consider one without the other. That seems obvious."

His own apartment in Madrid is in an old building, one constructed more than a hundred years ago. Señor Alvarez found it necessary to remodel the apartment extensively and create a new distribution of space. It can be described as hexagonal, with two sets of rooms on each side.

Clear bright colors dominate the apartment, though there are certain rooms of more somber hue—the library, for instance, and a tapestried living room, with a magnificent painting by the young Spanish artist Enrique Vara on one wall panel. In addition to the dining room on the first floor there are six other large rooms. On many of the walls hang canvases by Esteve, friend and contemporary of Goya, with whose work his own is sometimes confused. But Esteve was a fine painter in his own right. There is much other interesting art: a battle scene by Goya, two works by the great

LEFT: Señor Alvarez's plush Study in the tower of his residence offers him a secluded and stylish retreat. Charming miniature theaters line the velvet-covered walls of the gallery that encircles the top of the tower; access is provided by a winding staircase. Above the marble and ormolu Empire fireplace is a painting by Eugenio Lucas. OPPOSITE: Soft tones and Louis Philippe furniture define one of the Guest Rooms. Tasseled satin drapes the bed and the light-filled window. The 18th-century oil is a portrait of Santa Lucia.

ighteenth-century portrait painter icente López and several superb embrandt engravings. Nor is modern rt neglected: a Chagall, a Miró, two an Goghs and a Picasso drawing. In e small dining room there is a splenid Tapiés, and throughout the apartent there are many works by young panish artists of talent.

As a matter of fact, the sense of outh and contemporary life is everyhere present in what might seem, at rst glance, an exceedingly formal partment. Some of this feeling is aparent in the rotunda on the second oor, which leads to a small study here Joaquín Alvarez can go to relax. gallery circling the room is filled with an enchanting collection of toy theater models—one of his passions.

Nor is modern art neglected: a Chagall, a Miró, two van Goghs and a Picasso.

In spite of the antiquity of the building, the designer has installed in his apartment all the latest devices. Everything is a splendid example of what the Europeans are inclined to call "American technology."

But for all his technical interests, Joaquín Alvarez Montes is basically an artist. And, in our age of conformity, an architect and interior designer not afraid of luxury nor compelled to hide it. He has found the means of harmonizing the elegance of tradition with modern technology and finds that splendor is by no means a paradox in the contemporary world. □

INTERIOR DESIGN BY THOMAS ALLARDYCE PHOTOGRAPHY BY MAX ECKERT

Flexibility in Small Compass

Modules Furnish a California Interior

"SPACE TO ME is neither large nor small," says Tom Allardyce, a serious young designer with strong convictions. "That's why I don't create any limitations for myself."

Space in this case is the designer's own 950-square-foot apartment, the kind built in the late 1930s in a southern California area of little residential distinction. But behind grapestake fencing and a small patio is a world removed from the confusions of the city and its varying values. It is here that style transcends size and supersedes what is often thought necessary in design: expensive possessions.

"I think of space as a free environment," says the designer, "not as something to hold objects. Space is at a premium. We need to do more with less. That's why I prefer to design what goes into the space, or else I'm just rearranging. It can be a prett room, but if it lacks vitality, the livin is limited. I don't like limits."

Mr. Allardyce, not content with th usual formulas, has created seating t fit his unique use of space. Seating ca be changed at will: its size, shape color and texture. He pushes cushion modules against the wall for long ban quette-like seating. He arranges ther within the high-ceilinged space, singl or in pairs, for areas of conversatior When he removes the backs, the become ottomans around a low table

"Basically I start with simple mate rials. I like canvas; it works well. believe people are coming to an inne awareness of the quality of their live What is important to them is wha they do, what they accomplish—no what they possess. A fine antiqu however, is part of our heritage an should be used, cherished for it beauty and art. But some old piece are massive, not as comfortable a they should be, not easily movabl They have no place in today's life."

Light filters through blinds an casts a soft luster over the room. Th walls are clean and bare except for poetic Rauschenberg. Here and ther is the glint of chrome, the hard edge c cacti, the shine of glass—but mostl there is light and air and space.

"You walk into a room that is full c objects, fabrics, colors," says the de signer, "and the clutter intrudes c your thinking and feelings. It detrac from your friends. And what com first—people or things?"

This is the consideration that To Allardyce brings to every facet of h design. Mirrors used decoratively a often thought to be distractions. B he designed the mirrored surfaces tables and the screen at angles and

Thomas Allardyce designed functional modular seating that complements the open architecture of his small Hollywood apartment. The environment is "people-oriented," a flexible, neutral backdrop. Low plump Living Room components cluster around a quilted rug in the same clean-looking natural canvas. The high ceiling occasioned by the bedroom loft gives space to a work by Robert Rauschenberg. Blinds are by Levolor Lorentzen.

slanted geometric shapes, so reflections are a subtle kaleidoscope of light and shadow, shapes and textures.

The simplicity of the room—like his approach in all areas—reflects a pragmatic attitude, rather than the striving for a specific look. But there is a small kitchen, which seems, at first glance, an exception—with a display of cooking utensils and natural baskets.

"Everything is here because it has a purpose," Mr. Allardyce says. "It's valid, because there is a function for these things, and that's important."

It is for the same reason that stereo speakers hang undisguised in the corners of the loft bedroom.

"If something has a purpose, I see no need to hide [illegible] "Right now I'm designing an apartment in Hollywood, built forty years ago with high ceilings, leaded [illegible] and old-fashioned radiators. [illegible] will just be painted the [illegible] the walls. It's the simples[illegible]

Beyond his perceptions of [illegible] and function, he acknowle[illegible] need for creativity. The envi[illegible] should be an important catalyst.

"When someone walks into this room, he sees a soft sculptured form that is used for seating. But it doesn't look like a chair in the traditional sense, with two arms and carved legs. He is looking at something in a new way, and that in itself stimulates thought. It's essential."

Tom Allardyce is a designer who understands and lives this principle: "If there is one thing in my own life that motivates me, it is to see a need and to create an answer."

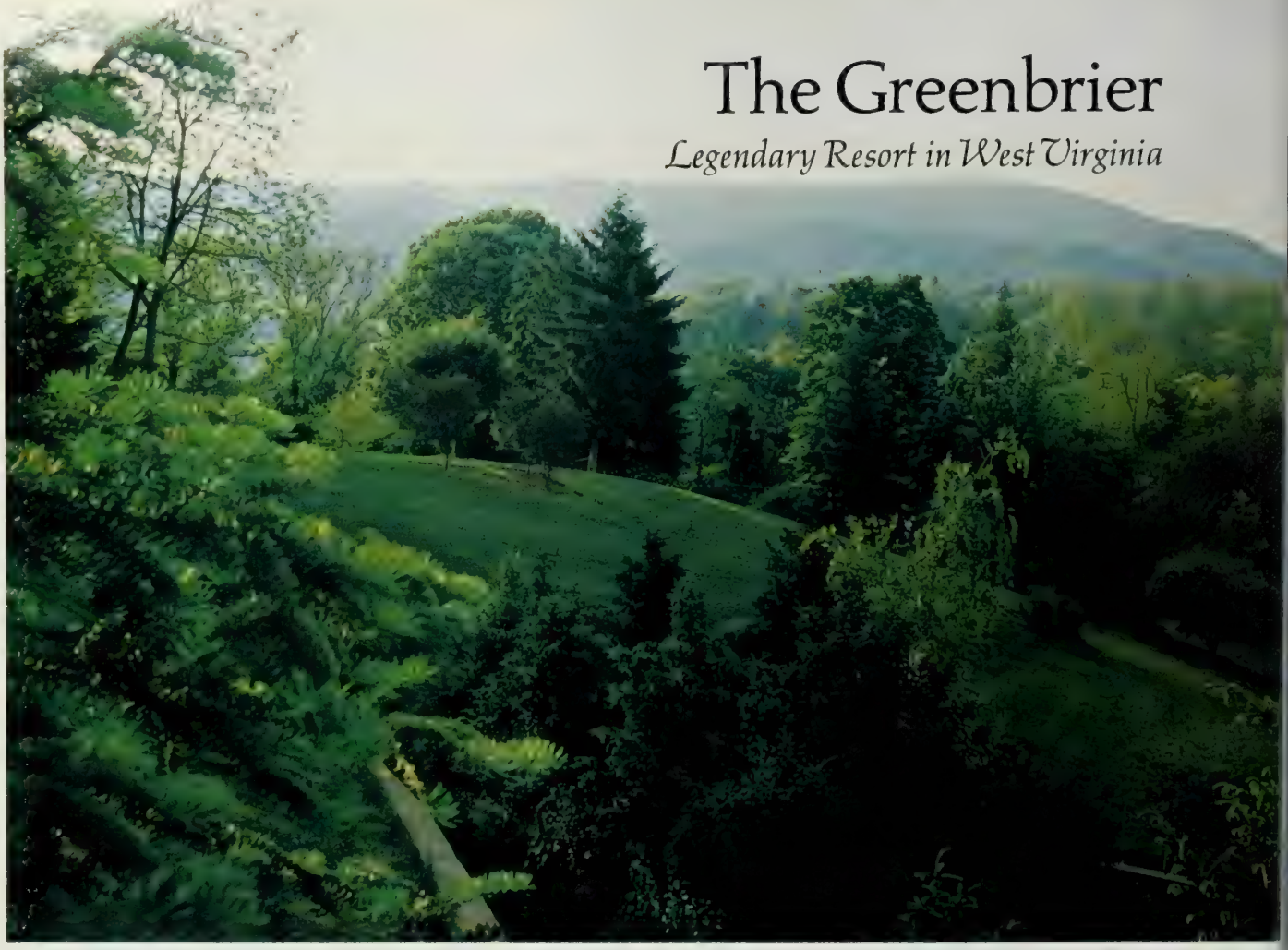
It is the tenet that accounts for all that we have today: Someone looks around and creates what is needed. That has been true since man built his first shelter, an incalculable time ago. □

ABOVE: Thonet bentwood chairs in the adjacent Dining Area continue the sculptural integrity, while mirroring and glass add dimension. An Eskimo stonecut and the Tiffany & Co. tablesetting enhance the simplified low-maintenance décor. RIGHT: An antique Chinese [illegible] books and a collection of artifacts [illegible] the Bedroom loft; bed-covering [illegible] and mohair.

"If something has a purpose, I see no need to hide it."

The Greenbrier

Legendary Resort in West Virginia



"THE GREENBRIER is a little bit of paradise—the world the way it ought to be," says Carleton Varney, chief designer for the last twenty years of one of America's oldest and most prestigious watering places. Though Mr. Varney and his New York firm, Dorothy Draper, Inc., have ongoing commissions in some other pretty marvelous places—including Dromoland Castle, in County Clare; Zomorod, at Farahzad New City, Iran—he clearly keeps a special place in his heart for the antebellum resort that is White Sulphur Springs, West Virginia.

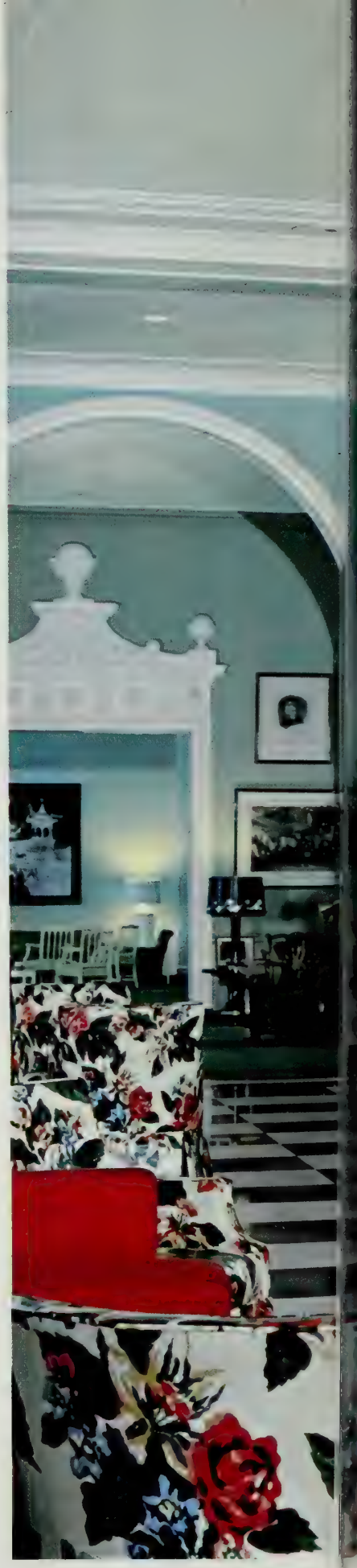
Set amid 6,500 acres of ve[illegible] land in a picturesque Allegheny valley [illegible] West Virginia, the White Sulphur Sp[illegible] attracted prestigious visitors for [illegible] centuries. During its turn-of-the[illegible] halcyon days, private railroad [illegible] Vanderbilts and Armours, and [illegible] royalty mingled with Americans [illegible] stature. The present pristine Georg[illegible] structure, The Greenbrier, was bu[illegible]

It is not that The Greenbrier offers great opportunities for innovation. To the contrary, the designer's objective here is to preserve the special ambience of a hotel that has been drawing the fortunate few, including twenty American presidents, for nearly two centuries. Carleton Varney, however, is no stuffy antiquarian. To him—as to the late Dorothy Draper, who founded the firm and created the current Greenbrier look—the trick is to keep alive a spirit of genteel elegance while providing all the best in modern comfort.

Dorothy Draper began her professional association with The Greenbrier in 1946, just after the spa's owners, the Chesapeake & Ohio Railroad, had repurchased the spa from the United States Army. The hotel had been requisitioned by the government in 1941 to serve first as an internment camp for enemy diplomats, and then as an army hospital. When Mrs. Draper arrived, The Greenbrier had little of its storied splendor intact.

In one weekend's tour the energetic Mrs. Draper had not only examined

ABOVE: The resort's symbol, the Spring House, is a classic revival rotunda built in the early 1800s. RIGHT: Interiors, designed in 1946 by the late Dorothy Draper and maintained and updated in recent years by Carleton Varney, have proved timelessly effective. The Main Lobby exhibits the kind of genteel simplicity and controlled proportion desired to preserve The Greenbrier's heritage. The painting is by Jane Stuart, daughter of Gilbert Stuart.



INTERIOR DESIGN BY CARLETON VARNEY OF DOROTHY DRAPER, INC.
PHOTOGRAPHY BY RICHARD CHAMPION

The Greenbrier clientele tend to feel rather fiercely about having things they like left alone.

the hotel thoroughly but had formulated a prescription for restoring The Greenbrier to health. In its main outline her master plan is still in operation. There was a huge main structure, the nucleus of which dated from 1913. Six stories high, the building was six hundred feet long, with a single gallery running the full length of the main floor. Upstairs there were some six hundred dowdy guest rooms strung out along dark corridors.

Over the next few months Mrs. Draper and her staff swept through the hotel like a warm fresh wind, applying acres of white paint, swathes of bright carpeting, bold strokes of oversized floral wallpapers and fabrics in so many coordinated variations that the Draper team could afterwards boast that no two bedrooms in the entire hotel were identical. Mr. Varney remembers wryly that for all her color innovations Mrs. Draper never used browns and beiges. She thought an earth tone was something that belonged under a rock."

The main floor—an endless vista that could once have served as a shooting gallery—was turned into ten smaller rooms. Some of them are lobbies, some, dining areas, and a combination of permanent and movable walls provides great flexibility. Black and white marble floors running the length of the building kept the floor's unity; different color schemes, upholstery and window treatments created the sense of intimacy Mrs. Draper sought. As for the furniture itself, she ransacked The Greenbrier's attic—according to Mr. Varney a fascinating place to spend a rainy day. And when she could not find just what she needed, she designed something new but congenial. The "dresk," for example, was her one-piece solution to providing both desk and dressing table in the guest rooms. She even made a dazzling number of *grand* gestures with the blessings of her lenient cli ents, including installation of a su perbly carved white plaster ceiling fo the great Cameo Ballroom and a gen uine Aubusson carpet for the floor c the President's Parlor, a smaller recep tion room located in the Presidentia Suite. And in her spare time she over saw the design of hundreds of sma coordinated appointments—from th silver, china and linens to the labels o the tea bags and the graphics on th stationery. The rhododendron, pink mauve and green—The Greenbrier' symbol—was another of her ideas.

When everything was finished an twelve million dollars had been spent

ABOVE LEFT: A graceful spiral staircase in the Presidential Suite foyer leads to seven bedrooms, seven baths and a sitting room. ABOVE: A late-18th-century Coromandel scree and a William Smith Jewett landscape add interest to the sparingly furnished parlor. OPPOSITE: Mahogany four-posters and a floral print define the bedroom that was preferred by the Duke and Duchess of Windsor.

The Greenbrier was ready to be reintroduced to polite society. A festive start was made by inviting three hundred of America's then best-known celebrities—from the Duke and Duchess of Windsor to Bing Crosby; from the Kennedys to a host of luminaries who came by private railroad cars.

The years that followed have been good to The Greenbrier and to the firm started by Dorothy Draper—and especially to Carleton Varney, who came to the firm in 1956 only a couple of years after finishing his university studies and rose quickly to the directorship. Mrs. Draper had worked out a maintenance contract with the hotel—an arrangement whereby Dorothy Draper designers are permanently on tap to do whatever needs doing.

Each guest room (there are now 650 in the hotel) is renovated every 2½ years in regular rotation. And some of the public rooms are spruced up even more often. But in most cases the changes are likely to be very minor; The Greenbrier's clientele tend to feel rather fiercely about having things they like left alone. It is Mr. Varney's guess, for example, that "the Victorian Writing Room on the main floor will always, by popular demand, be done in 'Fudge Apron.' " He is referring to a splashy Draper-designed fabric, which has had to be rescreened a dozen times for The Greenbrier.

Carleton Varney and his associates have just gone through an unusually busy couple of years at the resort, owing to a change of directors. The new young director is named Jack Lanahan, and he wanted some major building renovations that would reflect the changing expectations of The Greenbrier's clientele—more recreational facilities, more informal places to dine and dance, cocktail lounges to account for recently liberalized state drinking laws, expanded facilities at the baths. Each of these projects Mr. Varney had to confront without a Draper precedent, but he naturally chose to be conservative.

"You don't put a fine old lady in miniskirts," he explains succinctly.

Asked where he thinks The Greenbrier is headed in the next few years, Mr. Varney does not hesitate to be a seer. "The future is endless," he says confidently. "Most of us live our lives in a pressure cooker. There's a kind of frenzy to our everyday existence. Even when people go away for a rest, it's usually just for a few days, a weekend—certainly not the whole summer with fourteen trunks, the way people once did. The hotel in the future will be more than ever a refuge, a place of escape. We, as designers, owe it to people to preserve the heritage of The Greenbrier and, if changes are to be made, they will be in the direction of greater simplicity and greater calm—more saunas, spas, and sparkling white baths, more Elysian Fields."□

ABOVE: An exclusive oversize floral fabric from Schumacher called "Fudge Apron" has been the sentimental trademark of the Victorian Writing Room for thirty years. The girandole mirror once hung in The Old White, the first hotel to be built on the property, in 1858.
BELOW: The sun-warmed Colonial Hall Lounge, part of a large 1974 conference complex addition, represents the trend toward providing more informal areas yet retaining a patrician reserve. Says designer Varney: "You don't put a fine old lady in miniskirts."
RIGHT AND OPPOSITE: Two views from the Main Dining Room illustrate the idyllic southern charm of The Greenbrier's luxuriant West Virginia landscape.

Architectural Digest Visits: Giorgio de Chirico

PHOTOGRAPHY
BY ROBERT EMMETT BRIGHT

SEATED IN FRONT OF his huge painting *The Descent from the Cross,* enthroned in a gilded Baroque fauteuil in the salon of his Roman penthouse apartment, Giorgio de Chirico sits for his portrait. His piercing gaze is fixed on the camera and his features are composed in a sphinxlike mask. His complexion is fresh—his hair a shining white cap. At eighty-eight, the distinguished artist is very much in form.

Until now he has not spoken, and it is impossible to know whether he is pleased or annoyed. At least, he is patient. The photographer, moving in for a close-up shot, breaks the silence: "What is your secret, maestro? Do you think that work is the secret?"

"Perhaps," says the artist tersely, but a smile softens the abrupt remark.

"Tell us, maestro, is it true that you paint almost every day?"

"Yes, more or less, every day."

"And how else do you spend your time? How do you amuse yourself?"

"Because I'm lazy, I sleep very late. At about half-past twelve I walk across the piazza to the Caffè Greco, where I may meet a friend or two. Then I'm home for lunch, and in the afternoon I work."

"And in the evening?"

"Sometimes I go out—to a friend's house, or maybe to a restaurant. Sometimes friends come here. I like to have a number of people around me."

PRECEDING PAGES: From the terrace of his Roman penthouse duplex, the legendary artist Giorgio de Chirico surveys another ageless Italian resource: a glorious sun-drenched panorama that includes the Spanish Steps and the Trinità dei Monti. LEFT: A large formal Salon contains some of the largest of the de Chirico canvases painted during the artist's "classical" period, including *Angelina Ruggeri* at left, gold- and silver-plated sculptured figures from his "metaphysical" period and one of many self-portraits. Persian rugs, Louis XVI furniture and vivid damask draperies in colors chosen from the eighty-eight-year-old maestro's palette complement his works.

"It's only because I'm sincere. I always speak the truth."
—*Giorgio de Chirico*

"Do you prefer the company of other artists, maestro?"

"No. I have few friends among artists, but there are many people I enjoy seeing. They are important to me."

The walls of the salon are lavishly hung with the artist's paintings, and here and there around the room—on tables and on pedestals—stand sculptured figures in gold- or silver-plated bronze, of such favorite subjects as horses and allegorical personages.

"You have a passion for horses, maestro. That is evident."

"I like donkeys better; they're really much more likable."

"But you don't paint donkeys much. Or perhaps you do."

"No! Never! Who would buy them?"

Now he laughs at his good humor. The sphinx mask has been cast aside, and the atmosphere is much warmer.

"What of your reputation for having a violent temper and for playing practical jokes, maestro? Is that reputation really deserved?"

"It's only because I'm sincere. I always speak the truth."

Once known as a firebrand—argumentative, bellicose, verging on the maniacal—Giorgio de Chirico has become gracious and even sweet, with the onset of great age. Some of his arrogance has deserted him, and he no longer signs his paintings *"pictor optimus."* Surrounded by the fruits of his labors, he leads a productive life.

Madame Isa de Chirico, a slight and deceptively fragile-looking lady, manages all her husband's business affairs. Wherever in the world exhibitions of his works are held, there she travels, administering and expediting every detail. She also acts as a buffer between the artist and those who would impinge on his privacy.

Tea is brought in. Madame Isa takes hers in a glass. "Because, you know,"

OPPOSITE: Another Salon, smaller and less formal, is also filled with de Chirico's wide-ranging productivity. Walls of brick and pale-toned damask support imaginative canvases from different phases of his long career, while sculptures adorn table surfaces and pedestals. ABOVE: A focus on horse and rider, and a haunting 1969 canvas entitled *Melancholy of Arian.* Madame Isa de Chirico supervised an almost total architectural renovation of the apartment twenty years ago.

he explains, "I am Russian." It is she who has decorated the duplex.

"When we took this place, about wenty years ago," she says, "it was a hambles—almost a ruin, you might ay. Before I could furnish it, we had almost rebuild it, putting in new oors, paneling the walls, installing a eating system—and all of that."

The larger of the two salons is the ore formal one. Here the sparkle of rystal, the gleam of silver and gold, he soft luminescence of gold leaf and he sheen of satin are offset by the varmth of velvet and Persian rugs. The walls of the room are hung with he largest canvases—those painted in e Chirico's "classical" style. They nclude landscapes, full-length portaits, groups of nymphs, and the contantly recurring subject of horses. At a certain point in his career the painter's palette leaned heavily to various hues of blue, red and terracotta, and from these colors Madame Isa selected her decorative color scheme, choosing dark red damask draperies to hang at the French windows, muted blues and reds as the predominant tones of the rugs, and, for contrast, pale colors for the walls.

A great part of the charm of the duplex apartment is due to its terraces; two of them give onto the most impressive vistas that Rome affords. One is a panoramic view extending across an infinity of rooftops, domes and spires—breathtaking at the sunset hour. The other overlooks the Spanish Steps and the church of Santa Trinità dei Monti. From this terrace you have the feeling of being a privileged observor of the drama of daily life without becoming directly involved in it—as if seeing a play from a secluded box.

Throughout the apartment—not only in the various rooms, but also in its many corridors and on the stairways—a myriad of paintings and drawings line the walls, representing every phase of Giorgio de Chirico's immensely long, and highly productive, career. They suggest the tremendous scope that his oeuvre encompasses, for, in addition to examples of his easily identifiable "metaphysical" and "classical" periods, there is much else that is not so readily placed. And then, running the gamut of years, from the time when the artist was a very young man until the present, are the countless self-portraits executed in various media. There are

nimal studies, still life studies and ver more landscapes and portraits. nd always, more horses.

Today Giorgio de Chirico is almost legend. Like Picasso—one of the few

PPOSITE: De Chirico selected the warm, eutral-toned paint color of the Dining Room alls as the background he wanted for his still fes. The delicate translucent Venetian andelier illuminates a collection of English lver. ABOVE AND RIGHT: A glass vitrine at the ntrance to a Guest Bedroom contains an ssortment of cherished bibelots and more culptures by the artist; here the recurring questrian theme is done in terra-cotta.

painters of his time whose art he admires—he has passed through many phases, and he has exerted a great influence on the art of his time. Now he changes easily from one style to another, often repeating subjects from the past that have become almost a trademark. His hand is steady and his eye is sure. On the easel in his studio—a cavernous room that holds a clutter of everything—a small portrait head of a woman is in progress.

The painter is preparing his palette prior to settling down to work.

Classic Yachting

PHOTOGRAPHY AND TEXT
BY RUSSELL MACMASTERS

THE MOTOR YACHT *Dorsal,* with her all-teak decks and woodwork glistening in the morning sun, slips down the channel at Marina del Rey, California. She captures the attention of all—rather like a woman of a certain age, elegant and beautifully preserved, carrying the secrets of her past with unpretentious distinction. From other vessels in the harbor, shouts of "How old is she?" or simply "Beautiful!" are graciously acknowledged by owner Dr. Edward Washburn, as he waves from the wheelhouse.

It is with no little sense of pride that he returns the greetings of sailing buffs, for the *Dorsal* is a classic—and in a class of her own. While many yachtsmen prefer the contemporary crispness of glossy acrylics and lightweight fiberglass hulls, Dr. Washburn had another vision when he purchased the eighty-foot motor yacht.

"The *Dorsal,*" explains Dr. Washburn, "is designed for entertaining small groups in an atmosphere of luxury and privacy." Built by the late George Converse [illegible] Barbara and Palm Beach, the yacht has known the company of [illegible] elite of

several decades—from Mrs. Marjorie Merriweather Post to, most recently, the Prince of Denmark, whom Dr. Washburn entertained aboard in the waters of San Francisco Bay.

During the 1920s and the 1930s the motor yacht was used mainly as a day cruiser, but she was renovated slightly by Mr. Converse. He sailed her through the Panama Canal, and the vessel was hailed as the first private motor yacht to go through the Canal following World War II. Converse then sailed the *Dorsal* to his home in Palm Beach, where the vessel saw service in the inland waterways of the East Coast for several years. Returned to the West Coast in the 1950s, the yacht was a frequent visitor to Acapulco under the ownership of Lewis Levy of San Francisco.

The *Dorsal* seemed to Dr. Washburn ideal for the re-creation of a style of yachting that has almost vanished.

"She's remarkably stable," he says. "To my taste not only practical—but necessary—for formal dining. After I bought the *Dorsal* I had to modernize the vessel, to add the latest equipment and conform to safety standards. Naturally the idea was to do all this without compromising her charm and marvelous feeling of the past."

Powered with twin 671 Detroit Diesels and provided with radar, automatic pilot, and Fathometers, the *Dorsal* is now all-weather and all pleasure. She rides slim and low in the water—her long graceful lines much sleeker than many of the high-riding motor yachts of today.

Life aboard the *Dorsal* is every bit as elegant as her looks suggest. Dr. Washburn, a serious gourmet and a

The slim stately *Dorsal*—a meticulously restored and preserved all-wood motor yacht that continually invites notice and approval—cruises the California coastline with Dr. Edward Washburn at the helm. OPPOSITE BELOW: The Aft Saloon is freshened with contemporary wicker seating and a crisp cotton print. ABOVE LEFT: The highly polished teak and bronze Wheelhouse is equipped with modern instrumentation. LEFT: Guests in the burnished Dining Saloon enjoy traditional seagoing grace. Pewter service plates from La Remise du Soleil underlie a seafood dinner.

native of San Francisco, was a founder of The Engine #31 Club, whose members—all professional men in the San Francisco Bay Area—paid tribute to the art of gastronomy in a converted Victorian firehouse, one of the city's pre-earthquake landmarks. Dr. Washburn, now a practicing surgeon in southern California, was searching for a total change from the demands of his profession, the anonymity of apartment living and the rush of the city. He finds life at sea a complete relaxation—in spite of the vigorous demands of commanding a yacht in superb old-world style.

...the vigorous demands of commanding a yacht in superb old-world style.

Dining in the teak-paneled saloon with all the accoutrements of the gourmet at hand—crisp white linen, bone china, sparkling silver and crystal and great wines—creates an atmosphere that is a sublime release for the doctor, peacefully adrift with friends.

"I don't imagine it would be possible to reproduce the dining saloon teak cabinetry today," he says. "That degree of craftsmanship is no longer seen on modern vessels. The *Dorsal*'s designers included plenty of storage space for china and crystal."

A set of antique English Regency chairs with soft seat covers for dining appear perfectly right in this formal setting. Luncheon is always served on the aft deck, where guests lounge on a banquette and wicker chairs of the 1930s. Cotton fabrics with a hard finish for rough wear are offset with loose cushions in tobacco and walnut colors to complement the beautiful light tones of solid teak. Two charming late-nineteenth-century deck chairs are upholstered in a loosely woven wool, replacing the old wicker bottoms. The soft tones of faded Oriental rugs warm handpolished decks, but they are rolled up and stored during rough weather. Tea is served on the top deck for sunning and observation—weather permitting.

The owner's cabin is simply done, with French Chantilly curtains and polished cotton bedspreads. There are always fresh flowers and a handsome portrait by William Lee-Hankey, the English Post-Impressionist.

The guest stateroom is accented in nautical blue, with pillow shams to match insulated blanket covers and white linen curtains. A rare Georgian ship's "slop bowl"—for catching bones and fruit peels at table—adorns the stateroom dresser. It was bought in London during Dr. Washburn's resident stay in England, where the gourmet surgeon owned a restaurant in Brighton—by the sea, of course.

A very special flavor captivates a visitor aboard the yacht. The extraordinary attention given to the preparation of food and wine in an atmosphere of warmth and relaxation adds up to a totally charming experience for the lucky guest—always perfectly secure in the very able hands of the captain and owner of the *Dorsal*, Dr. Edward Washburn. □

The vessel's all-teak staterooms, which accommodate nine, are partially painted for a lighter feeling below decks. OPPOSITE: The beveled mirror in a Guest Stateroom is original. Dr. Washburn designed the interiors to retain the comfortable enduring qualities of a bygone era in yachting. LEFT: Postal cards and stationery bearing the classic image of the *Dorsal* rest on a built-in teak desk in the Owner's Stateroom. A down quilt covers the master bunk. The 1925 French reading lamp, and Regency chair add cosmopolitan touches.

ART

India: Exotic Painting

TEXT BY ROBERT HUGHES

YEAR BY YEAR, almost day by day, the world's supply of desirable objects shrinks. The categories are closing off. There is probably no present collector who, starting from scratch in 1977, could build up a truly great collection of Chinese, Japanese, or Italian Renaissance art—as might have been done fifty years ago.

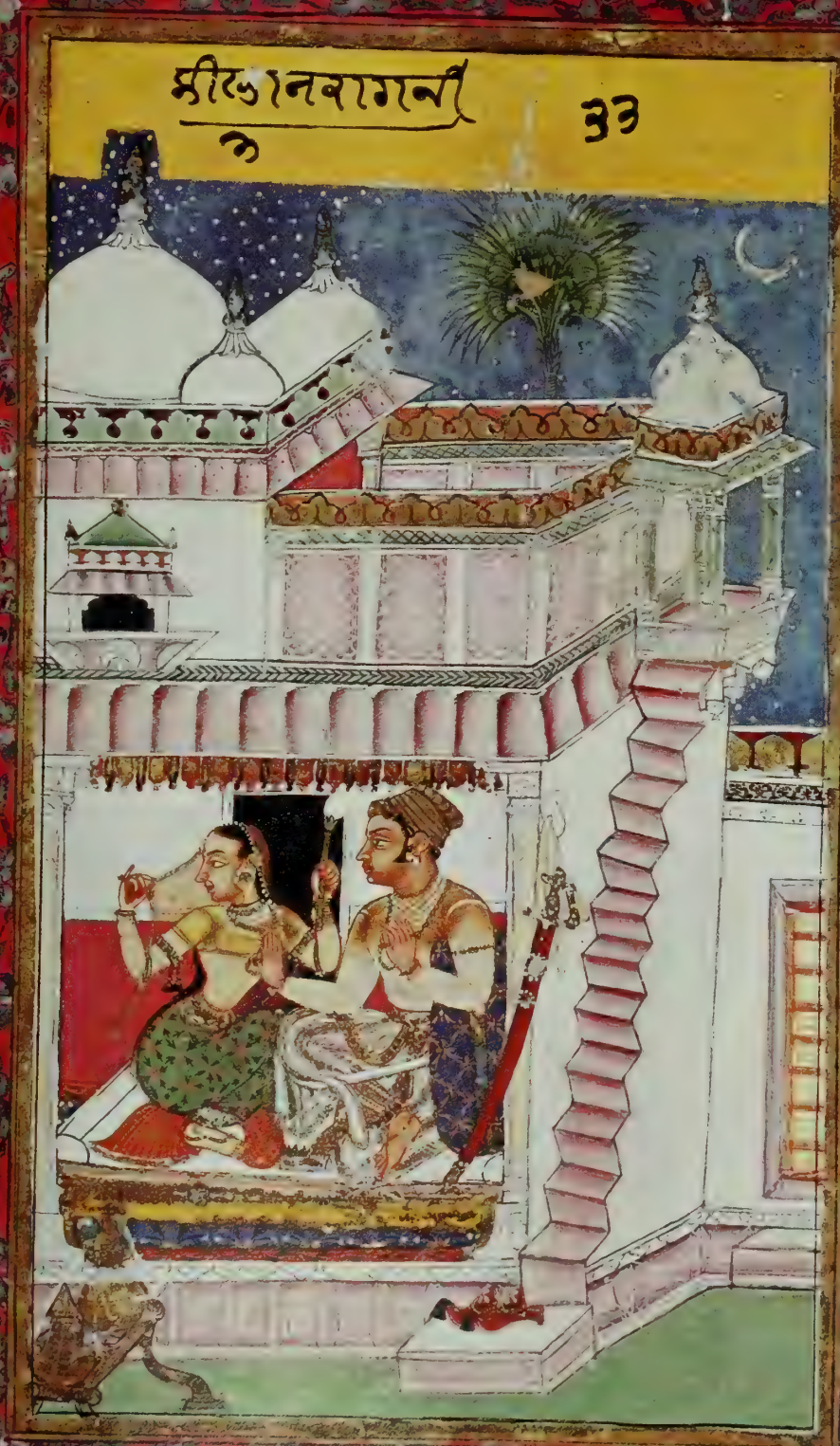
One of the very few areas left open to collectors is the Indian miniature. Twenty years ago these tiny exquisitely detailed images of Indian court and religious life, which in their own period have been the central form of Mughal, Rajput and Deccani painting, were overlooked. But in the last decade there has been a realization that such objects, for all their small scale, are at best marvels and at least rarely less than engaging. They are keyholes to a lost world still fresh, exotic in its mythology, rich in its sensuality; a hedonistic, vigorous art, not yet fully appreciated in the West.

If one is not a scholar, the classification and attribution of Indian miniatures can be baffling. India is enormous, old and diverse. Throughout thousands of years of recorded history, Aryans, Greeks, Huns, Afghans, Arabs, Scythians and Turks flung their inventions into that melting pot. During the golden age of miniature painting, which lasted from the sixteenth century to the nineteenth, there were scores of regional courts scattered across the subcontinent. Art styles change with patronage, and patronage, with rulers. Repeated waves of conquering armies drove into India from central Asia, through the mountain passes of the Hindu Kush. As they and the cultures they displaced moved south, the tastes of individual kings were absorbed in the most diverse ways by older local traditions. And so, as Stuart Carey Welch, a leading scholar of Indian miniatures, remarked: "For the art historian or for anyone interested in the rises and falls of cultures, miniatures offer an unparalleled microcosm. Pictures from the Rajput courts of Rajasthan alone are as fascinating and complex to place and date as those from Italy during the early Renaissance."

There had long been a tradition throughout India of making small devotional paintings on scraps of paper or cloth: portraits of ancestors, or scenes from Hindu epic cycles like the *Ranayana* or the *Mahabharata*. The artists were usually traveling craftsmen or low-caste beggars. But the rise of the miniature as a high art form really begins with the Mughal dynasty, whose first emperor, Babur, conquered Samarkand at the age of fifteen and then swept down into India in 1526. The Mughal religion was, at first, that of Islam, and a strong thread of Persian influence ran through the culture. Babur's son, Humayun, brought Persian artists with him to India. But the man who created Mughal civilization—an empire that embraced the northern two-thirds of India, from Kabul in the north to Berar in the south, from Ahmadabad in the west to Bangor in the east—was Akbar, son of Humayun, born in 1542.

Seer, poet, painter and warrior, a man of deep scholarship and extreme bravery, Akbar was one of the most

ABOVE: Krishna and Radha II. Mewar school, circa 1680–1700. Gouache on paper; 7½" x 11". Courtesy, The Indian Gallery, Toronto. LEFT: A leaf from a manuscript of the *Qaisas al-Anbiya* depicting an angel and a prophet visiting a girl who sits by an artificial pool, with flowers growing on the blue hillside behind. (The figure of the prophet has been painted over.) Jaunpur style, circa 1550. Gouache on paper; 23 x 15 cm. Courtesy, Spink and Son, Ltd., London. OPPOSITE: An illustration from a *Ragamala* series—Vairadi Ragini: a prince making advances to his mistress, who turns away from him; she holds a fly-whisk in one hand. Bundi school, circa 1660. Gouache on paper; 20 x 11.5 cm. Courtesy, Spink and Son, Ltd., London.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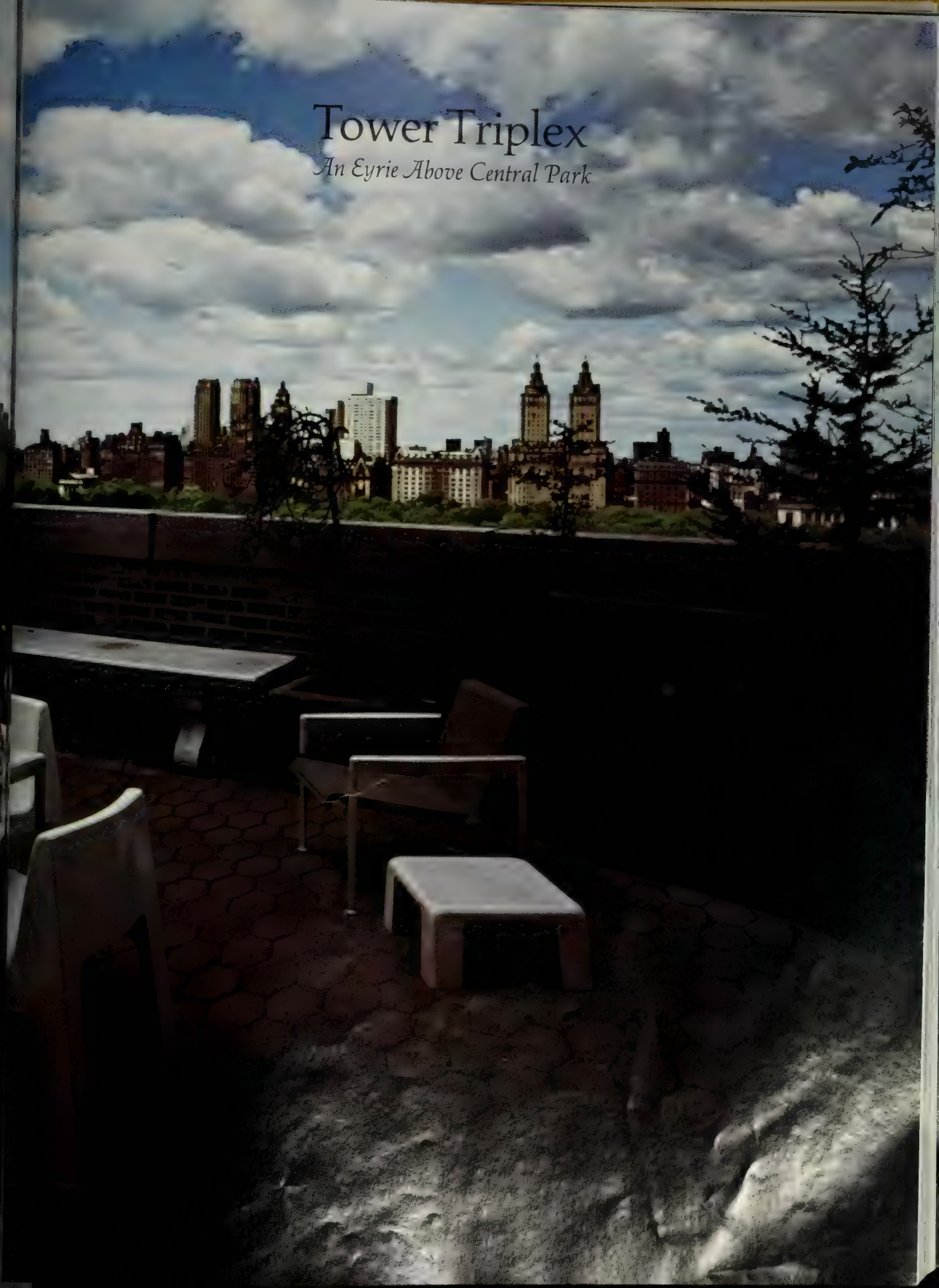
singular figures in Asian history. "In his actions and movements," wrote his son Jahangir, "he was not like the people of the world, and the glory of God manifested itself in him. Notwithstanding his kingship, his treasures and his buried wealth past computation, his fighting elephants and Arab horses, he never by a hair's

continued on page 146

OPPOSITE: Maharaja Bhim Singh of Jodhpur (reigned 1794–1804) receiving a raja beneath a canopy in a palace courtyard. By Ganga Das. Jodhpur school, dated V.S. 1887/A.D. 1830. Gouache on paper; 32.5 x 29.7 cm. Courtesy, Spink and Son, Ltd., London. ABOVE LEFT: Seated on a terrace before a lake, a Mughal princess watches a youth dancing to the accompaniment of four girl musicians. Inscription suggests the princess is Mumtaz Mahal. Mughal style, circa 1730–1740. Gouache on paper; 25 x 18 cm. Courtesy, Spink and Son, Ltd., London. LEFT: From a *Vishnu Avatara* series: the Boar Incarnation (Varaha Avatara) lifting the world upon his tusks and striking down the demon. Attributed to Mahesh or Laharu. Gouache on paper; 16.3 x 24 cm. Courtesy, Spink and Son, Ltd., London. ABOVE RIGHT: Woman With Wine Cup. Kishingarh school, circa 1850–1860. Gouache on paper; 5" x 7½". Courtesy, The Indian Gallery, Toronto.



Tower Triplex

An Eyrie Above Central Park

INTERIOR DESIGN BY MAURICE BERNSTEIN
PHOTOGRAPHY BY RICHARD CHAMPION

PRECEDING PAGES: The picture-perfect Manhattan skyline is an evocative vision from the terrace of a Georgian triplex alon[illegible] clouds float above molded Atelier International outdoor furniture. TOP: Th[illegible] Entrance Foyer sets the traditional tone of the two stories of living quarters, th[illegible] rated and redesigned as a modern screening room. ABOVE AND OPPOSITE: The oak p[illegible] the mellow-toned scene of frequent large-scale entertaining; The painting abo[illegible] Wicht, the one over the fireplace is by Robert Gwathmey. An Edward Fields rug unifies the room's tones; upholstery fabrics from Clarence House.

THE USES OF THE PAST are manifold. An every perceptive interior designe must set himself certain limits at th outset of any project involving perio space. Superior proportions, room that offer rich possibilities in terms c scale and depth, fine details such a paneling or solid wood doors—a these are practically givens. But th critical moment comes when the de signer confronts the potential com plexity and intensity of his ow contribution. With a lavish budge and today's genial scholarship in th field of traditional decoration, there i almost no end to the degree of elab oration that is feasible. Obviously, th designer's own sense of balance mus intervene and establish a standard.

When Maurice Bernstein first en countered the vast spaces covering a entire floor in an older New Yor building on Fifth Avenue, he mad one quick decision on the spot. Thi was to impose a certain simplicity o these handsome rooms. The alterna tive was, as he admits, to contemplat almost endless expenditure. And th owner, although highly successful i business, was not interested in crea ing an atmosphere of intimidating lux ury. Both he and his wife were mor interested in an environment that wa graceful and easy to manage. But the tastes were conservative, so M Bernstein adopted the domestic vo cabulary of the eighteenth century.

Characteristically, he laid th groundwork for his adroit solution b examining the best features of th space room by room, and then gentl emphasizing them. Built at the daw of the apartment age, when the pric of real estate was forcing even the ver rich to consider vertical living, th structure was designed to satisfy ser sibilities scaled to mansion livin Fourteen-foot ceilings and panele walls were obvious advantages to b taken into consideration. So were th light and the view, unalterable adva tages of living close to Central Park

Mr. Bernstein's infallible solutic for all the major rooms was to balan the implicit sumptuousness of th space with absolute simplicity. Roma shades at the windows and sunlig

flected on shining wooden floors ld an almost naïve quality to some of s effects. But they are completely ccessful in the present context.

Everything proceeded with great noothness, and Mr. Bernstein's cliits were about to take possession, hen one of those ironic couplings of te and coincidence—that seem alays to be such a vital part of the ystique of the design world—took ace. The penthouse directly above e newly completed space became vailable. It was a small, perfectly proortioned apartment with terrace.

"But they already had enough living pace. What do you suppose they ould want with another floor?" asks laurice Bernstein, raising the question with an appropriately dramatic flourish. "Well, you see the owner is involved in the film industry, and what he had in mind was a private screening room in the sky!"

Having been given the challenge, the designer rushed into action. Eighteenth-century French paneling and fine stone fireplaces imported by the previous owner were sacrificed—"not destroyed, you understand, just disposed of"—and plans were drawn up. Always conscious of the need for a sense of continuity, Mr. Bernstein chose to extend the staircase traversing the two lower floors of what had suddenly become a triplex.

"And then what do you think happened?" asks the designer, who is a compact but determined person. He gives the impression that there is no challenge he cannot surmount, with a little energy. "The New York fire department ruled against us."

Undeterred, he hired an architect who undertook to research the building's history: "And guess what? We discovered that the staircase had once spanned the three floors. Before the Depression, the two apartments had been one. Even better, the original permission still had legal force."

One unusual stipulation was that the screening room and adjoining reception rooms be completely independent of the rest of the apartment. This involved designing a sleek waiting room, with its detailing bridging the

contradiction of private and public space. Not a man who throws away a chance at drama, Mr. Bernstein ordained a gallery of film stills that enliven the room with Pop immediacy.

"I wanted it to be professional, you see," he explains. "There was no question of there being anything other than a permanent screen, and the projecting equipment is so complex that a fully qualified projectionist must be present at all screenings—by law."

While the core of the space is devoted to celluloid dreams, that other repository of myth and fantasy—the New York skyline—has not been neglected either. A sixty-foot section of the terrace is glassed in, creating a delectable hothouse from which to observe the Art Déco efflorescence of the West Side. This minor galleria, however, led the designer into another confrontation with the implacable New York City zoning laws. "They said, 'No greenhouse,' " he recalls indignantly, but I said, 'My dear sirs, what do I see on a certain hotel nearby on Madison Avenue? Terraces upon terraces of glass!' I got my way."

But such crises are invariably forgotten as a work is brought to a successful and happy conclusion.

"I have a very simple philosophy," Mr. Bernstein says. "It starts with the realization that every human being is different. That there are no rules that can possibly be applied to a wide spectrum of different people. So I treat every job in a way that is very oft the opposite of my previous wor Friends are always saying, 'Mauric every apartment you do looks cor pletely different from the last on And I explain to them that it's *alway* question of fitting the client's neec I'm not on a personal ego trip."

But obviously there are preferenc implicit in any choice. "To be sure he continues. "Look, I use rough fa rics, simple surfaces. I avoid clutter living rooms. Why? Because my c ents are young, energetic people. want rooms that sparkle." Anoth device that might be called a Bernste trademark is the breaking up of spac into areas of vivid interest.

"Well, of course in this living roo

PPOSITE: Transparent contemporary tables ounterpoint a set of 19th-century chairs in e formal Dining Room. RIGHT AND ABOVE: lovie stills embellish the area where guests semble before passing through a reenhouse, which leads to the private reening room (see following pages). The rth-toned rug is from Edward Fields, the me-table chairs from Philip LaVerne.

hich is twenty-two feet by thirty-ight, I had to do something to bring own the scale somewhat. So I divided e space into three separate zones. here is a cluster of seating around the indows, another by the fireplace, a ird at the other end of the room by e baby grand. Similarly, in the din-g room, I have two tables, not one."

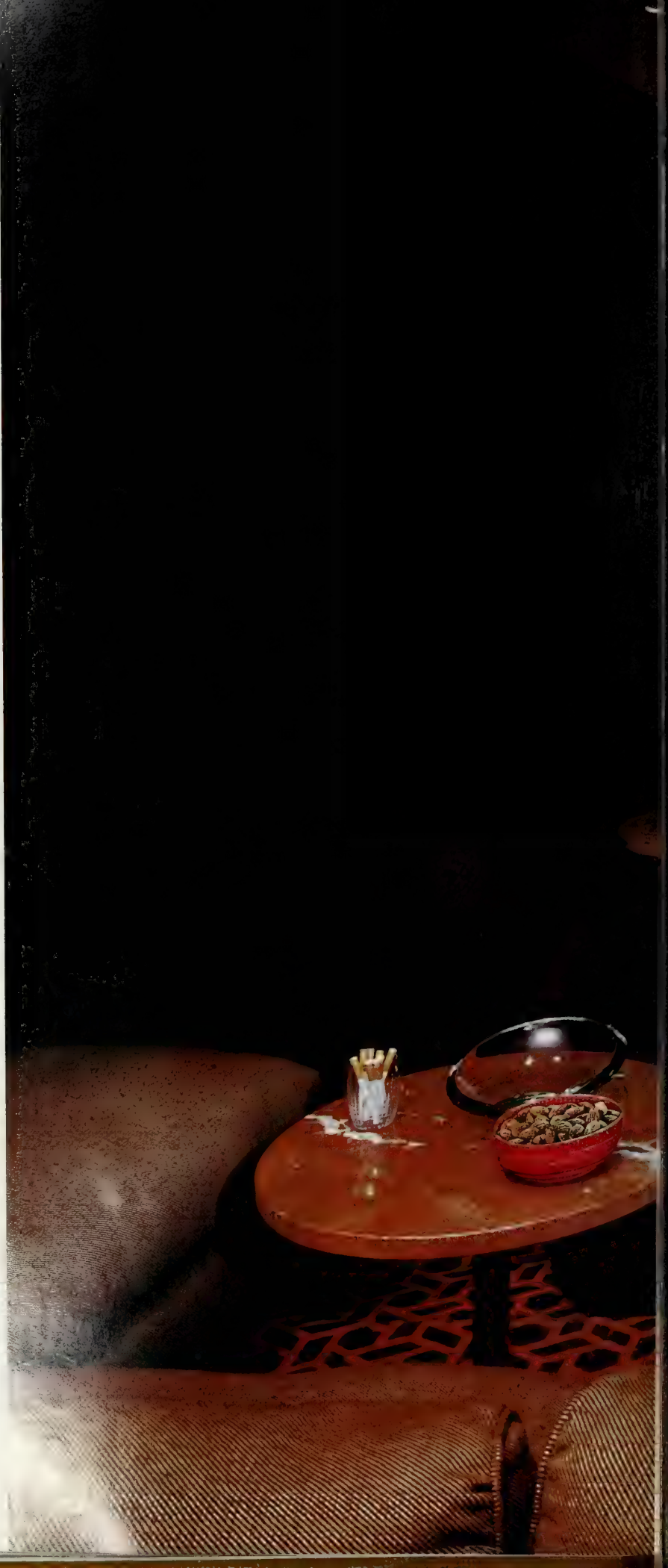
It is easy to detect a note of idealism Mr. Bernstein's tone. "I happen to

"A professional hand is an incomparable luxury. It means being sure about the details."

believe very strongly in the role of an interior designer," he says. "I think that what we should all remember is that we are offering a service. I know that several of the people I have worked with have enough taste to do an effective job on their own. But they're perceptive enough to understand that the hand of a professional is an incomparable luxury. It means being sure about the details; and being a perfectionist, I know just how important it is to be able to communicate with a plumber as well as with an antiques dealer. My role is that of a synthesizer, bringing together many different parts and subordinating all of them to an idea of perfection."

There is little doubt that with this recent project Maurice Bernstein has drawn closer to his goal. □

The Screening Room exudes the sumptuous atmosphere of a [illegible] private club, and features such nostalgic [illegible] Davis eyeing a high [illegible] Bros. film *Marked Woman*. Thick fabrics cover the furniture and encase [illegible] encouraging a dense, qui[illegible] fabric, carpeting and embos[illegible] wallcovering are all from Cla[illegible]



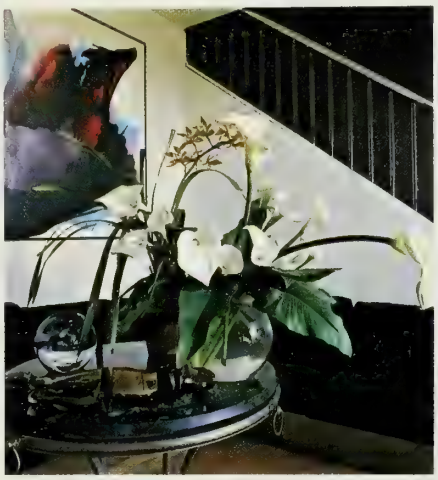
The Collectors: Arnold Scaasi

LOOKING OUT from fashion designer Arnold Scaasi's town apartment high in the cliff of Central Park South, few can resist a moment of rhapsodizing over the beautiful view of Central Park's 840-acre sweep. His guests often exclaim a bit misguidedly, "Isn't it just like Hyde Park!"

To Mr. Scaasi, The Park—and it can mean only one thing to Manhattanites—is very special, very beautiful, very much New York. Its magic amalgam of picnicking millionaires and bicycle thieves; its statues of Polish kings and American heroes; the Mad Hatter and the Angel of the Waters; its Belvedere and Obelisk; the football players on the Great Lawn and the kite flyers in the Sheep Meadow—these are all pure New York and pure delight when surveyed from the vantage of this unique apartment. Sitting high over the trio of South American "Libertadores" whose heroic equestrian

OPPOSITE: Bountiful north light shadowboxes with a powerful Louise Nevelson overmantel assemblage in the Living Room of fashion designer Arnold Scaasi's apartment. An open, soaring studio atmosphere prevails, complementary to the important modern artwork within, and befitting his exuberant outlook. "I want everything to be pretty and exciting," Mr. Scaasi says. TOP: Jean Metzinger's *Nature Morte,* painted circa 1930, emphasizes his use of strong simplified shapes. LEFT: A 1919 work by Fernand Léger, *Elements Mécaniques,* shows the artist's early interest in Cubism.

The barriers were down, and light and air burst into every corner of the space.



RICHARD CHAMPION

monuments cavort tirelessly at the south edge of the park, Mr. Scaasi says, "It's the most wonderful place."

Everything in his apartment is geared to the view and drenched in waves of north light that roll through the double-story studio windows. Visual relationships are dominant. The eye moves from living room to loggia, back down to the park and up again to the interior window that gives even the back bedroom a view through to the splendors of the outside.

When Arnold Scaasi took the apartment, it was encrusted with thirty years of other people's debris: nine layers of carpets punctuated by assorted pipes that once led to dentists' chairs, and a maze of office partitions mysteriously perforated by peepholes that could not be said to have taken full advantage of the location.

He launched a nine-month counteroffensive of major structural change and brought the apartment back to its original feeling of space. Floors were stripped; partitions and walls fell; the interior window was pierced. Everything was painted white—except for the bedroom, and that was mirrored. Suddenly the barriers were down. And light and air burst into every corner of the space.

Art—and there is great art in the

VIGNETTE: Gleaming hard surfaces contrast with the dense velvet Living Room upholstery: a golde Ernest Trova reclining figure and a Venetian glass ball rest on a malachite tabletop. Mr. Scaasi create the Lucite-and-aluminum stairway and the stainless steel-edged banquettes. Painting by Paul Jenkin [illegible]: From an interior window of the master bedroom the designer can look across his Living Room [illegible] Central Park. ABOVE: The large 1965 canvas *Femme nue et Homme Ecrivant* attests to Picasso's interest [illegible] painting. OPPOSITE: In the Loggia an 18th-century Venetian head, ringed by anemones an [illegible] with Lucite snakes by Albrizzi, presides over an intimate tablesetting; crystal by Baccara

RICHARD CHAMPION

ABOVE: Images multiply in the Master Bedroom. Ernest Trova's *Mechanical Man* is reflected by mirrored walls. OPPOSITE: Mr. Scaasi believes that an infrequently used area, such as his Dining Room, should shock the senses. "I wanted a room to show off my Dubuffet *Vacanciers.*" Sculpture by Gio Pomodoro.

apartment—is very much a part of Arnold Scaasi's life. The paintings in his admirable collection not only look comfortable in the living room—with its studio atmosphere of north light, bare oak floors, loggia, white walls and twenty-foot ceilings—they look as if they could have been painted there.

The vital forms and pure dynamic colors of a Fernand Léger; the vibrant intellectually structured vision of a great Jean Metzinger; the bright animated abstraction of a Futurist Giacomo Balla; and the exuberant sensuality of a large Picasso—all cohabit in perfect harmony, presided over by a magistral Louise Nevelson assemblage above the Renaissance fireplace and the unique, unexpected delight of Nevelson's only ceiling piece, made specially for the apartment's loggia.

Arnold Scaasi is a man of great self-assurance and vision and wit, with the matching courage to do and have whatever he likes—not afraid to say he likes things that are "funny." And he doesn't think "pretty" is negative.

"I'm very visual, and I want everything to be pretty and exciting, pretty and warm, rather than hard and cold," he explains. "I may try to do a monotone background for the paintings, but it always ends up with warmth."

He knows that "decorating" is not exactly what he does. His approach is perhaps much sounder and stronger.

"To me, the project of designing," he says, "is inseparable from the project of living. You reconstruct your life from time to time, and so reconstruct all the objects around you.

"Your personality pervades an interior and gives it unity. The apartment must respond. It can be stylistically various—I don't have any feeling [illegible] period styles—but it has to be [illegible]us and satisfying."

When he took the Central Pa South apartment, he knew that if l was going to live there happily, he h better make it marvelous. He knew l wanted it to be luxurious and comfor able but not *chichi.* That's not the w he thinks, and that's not the way l lives. Mr. Scaasi lives with great ex berance and feeling for life, but l doesn't live by rules.

He relies on his eye and on his ow feelings. In his present apartment l felt that certain rooms should be exci ing, because they are not constant used—dining rooms and entran halls, for instance, should shock t senses and create fantasy.

He did not want "a room for th and a room for that," but he did wa everything open in order to let gues feel a part of everything. He also b lieves in having an "almost throwaw room, a pictorial thing"—like t open, mirrored but unfurnished lo gia. It is a special, privileged place, quietly magical eyrie to view the ci below, the Nevelson ceiling above.

Successful as the apartment is, A nold Scaasi sees few relationships b tween his career as a leading fashi designer and the art of interior desig

"In a way, though, I design interio as I do a collection. I make a mast plan first. But then I have to see it, ar if it doesn't work, I'm open to chang

"You begin by paring an interi down to essentials, and then you orn ment it to please your eye. In that, i like fashion design. Your own eye te you when a change should take plac but it takes a very good eye to find t exact placement that looks righ However, once you have it, it w never look right any other way."

Looking about his living room, l adds, "This room is perfect to my ey For me that's the best way."

It is an apartment where Arno Scaasi feels comfortable, and where l makes his friends feel comfortable both of these in themselves major ar felicitous accomplishments. □

In the March 1977 issue Architectura Digest *will visit Arnold Scassi's countr house on Long Island.*

The Papal Gardens

Castel Gandolfo in the Alban Hills

PHOTOGRAPHY BY STELVIO COGGIATTI
TEXT BY PHILIP DALLAS

ME HUNDRED YEARS AGO, when Rome
came the capital of Italy, it was a
all city of 200,000 inhabitants. It
d, of course, been a great metropolis
th over a million population in an-
ent Roman times, but after the bar-
rian invasions during the late
npire, its population was reduced to
s than 100,000. Rome grew again in
e Middle Ages but, with the sack of
me in the fifteenth century, it be-
me a small town of only 20,000.

Then, in the late Renaissance and
roque ages, between the sixteenth
d eighteenth centuries, Rome flour-
ed once more—extended with great parks and villas built around its then periphery. The fortunes of the Alban Hills and the *Castelli Romani* followed those of Rome, as it was there that the distinguished families of the city built their luxurious summer homes.

In summer the Alban Hills offer an escape from the often oppressive heat of the city and, in past centuries, from the endemic malaria as well. Accordingly, there is a historic panorama—if often of ruins—of two millennia of little towns, fortresses and country residences. Though the country houses were usually designed by distinguished architects of their day, there is none of that sense of grandeur that was Rome. There is an essential humility in the face of the mystic forces of nature that is still very much alive in this remarkable sylvan atmosphere. The hills are cultivated, with olive trees, vines, fruit trees and vegetables. And there is a lovely backdrop of woodlands—chestnut trees, holly oaks, cypresses, laurels, strawberry trees and the Mediterranean *macchia*.

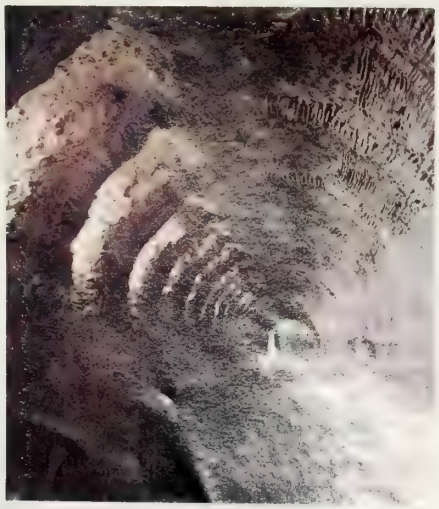
Many of the famous Alban Hill villas have come down to us intact. But some were abandoned and several badly damaged during World War II. The Castel Gandolfo papal palace was among those in poor condition. In 1929, however, with the signing of the Lateran Pacts that reconciled the Vatican with the Italian State, the palace was confirmed as an extraterritorial property of the Vatican City State. Villa Barberini, Villa Cybo and some adjoining land were added to make a rounded seventy-acre estate.

Four years of architectural and landscaping renovations—in what must be one of the major reconstruction operations of this century—gave the papacy a dignified summer residence entirely in the traditional, classic and almost domestic spirit of the *Castelli Romani*. The palace's façade overlooks the little town square.

The reconstruction of the gardens was of major importance. For Rome which had "lost" to urbanization not only Villa Ludovisi but thousands

e peaceful gardens of the seventy-acre
pal summer residence in the Alban Hills
tside of Rome underwent major renovation
m 1929 to 1933; provided with new modern
igation, they flourished. OPPOSITE: A mantle
climbing Chinese star jasmine envelops the
lvedere terrace. Beyond is a garden formed
fourteen-foot walls of clipped cypresses
ined over iron pipes to resemble the
cient Roman aqueducts. ABOVE: A magnolia
e stands at the center of an eagle-shaped
est, the heraldic device of Pope Pius XI,
tlined in a labyrinth of box hedges.

There is a great terrace looking out to sea and brought into perspective by tall slim cypresses.



more acres of parkland in Villa Grimani, Villa Paolina, Villa Patrizi, Villa Massimo, Villa Altieri, Villa Campana, the Farnesina Park and many others, it was the only example of the replacement of a historic legacy in these last hundred years—years that have seen so much vandalistic destruction of woodland greenery.

The Pontifical Villa of Castel Gandolfo, as the whole zone is correctly called, is made up of three main sectors: the papal residence with its charming two-acre garden; the adjoining Villa Cybo that serves chiefly as an area for various utilities, and, finall the great Barberini Villa and garden

The Barberini Villa houses admi istrative offices, and at the bottom the gardens there is a model farr The villa's management is under th charge of Dr. Carlo Ponti. All th land, after the 1929–1933 reconstru tion, was properly irrigated for th first time in its history, with wat pumped from Lake Albano.

In the Italianate garden, with i clipped box hedges and overhur with great old oaks that are the dire descendants—perhaps even the gran children—of those of the emper Domitian's day, is a cryptoporticu This is a large tunnel, excavated as private winter promenade for th Roman Emperor, and which, in mo recent times, served as an air-ra shelter for the people of the town Castel Gandolfo during 1943.

There is a walled garden of clipp cypresses, planted in 1930 and train around an armature of iron pipes shaped to recall the arches of ancie

ABOVE: Rectangular ponds edged with water lilies provide cool surfaces for quiet reflection in the terraced Garden of the Mirrors. The smooth greensward is dotted with topiary box bushes; statues of mythological figures occupy niches along the retaining wall. LEFT: Still standing is a 100-yard stretch of the cryptoporticus, a first-century A.D. enclosure that bears traces of early Roman frescoes. It was originally excavated so that Emperor Domitian could stroll comfortably in inclement weather. More recently, the tunnel served as a World War II air-raid shelter for the inhabitants of Castel Gandolfo.

man aqueducts. By 1955 the walls re already five feet thick and four-n feet high. This elegant set piece, th its clipped holly oaks shaped like ge upturned tumblers, was inspired the famous Renaissance garden of lla La Gamberaia in Tuscany.

There is a great two-hundred-yard-ng terrace looking out to sea and ought into perspective by tall slim presses. Due to the shade cast by the ks, St. John's wort is often planted an alternative to grass lawns.

In all, the spirit is not one of exhila-tion aided by bright colors. Rather, e villa is dominated by massive trees that ask for long thoughts, not somber ones—but serious ones such as have throughout history been the essence of the intellectual and scientific life of all the Alban Hill villas. □

ABOVE: The 200-yard-long Italianate Garden is a classic example of a historic legacy restored: traditional formal landscaping disciplined by loving hands through the centuries. Spires of tall cypresses and strict lines of potted plants frame the geometrically patterned parterre of box hedges, while ancient holly oaks line an avenue above the retaining wall. RIGHT: A view of the Italianate Garden through a section of marble balustrade along part of a belvedere terrace emphasizes the symmetry within—an oasis of order that invites quiet contemplation.

Gramercy Park Townhouse

Designer Karl Springer's Quest for Perfection

RFECTION is an ambiguous quality. e are drawn to it. Some of us devote etimes to capturing its essence in a rticular form or object. Others pro- s mistrust of the concept, condemn- g it as ultimately sterile or even tist. But we always respond to it th intensity. It is, after all, a chal- nge to do better, or a silent rebuke to relessness or indifference. And ere is a silence to perfection; the operties of a perfectly proportioned se or an immaculate lacquered box e clearly those of repose and con- mplation. Of the ancient civiliza- tions perhaps the Egyptian and the Chinese came closest to evoking this tranquillity expressed in form.

There is, however, a townhouse in New York that seems to be filled with this quietude—layers of calm in one of the world's most clamorous cities.

"Yes, everything does begin with the Chinese. But then, I feel that no form is original. And the things that I design are only refinements, purifications of what has always existed."

It is Karl Springer speaking. The German-born designer has built a unique reputation, based on the creation of furniture and objects of extraordinary luxury and workmanship—all of which irrefutably express the demands of perfection.

Mr. Springer, as the author of visual superlatives, feels no need for them in

PRECEDING PAGES, OPPOSITE, AND COVER: The Living Room of designer Karl Springer's Manhattan townhouse, as seen from several angles. Springer-designed furnishings exude the qualitative "integrity of surfaces" he respects. The Momoyama screen, Estevez robot and pyramid, and Robert Natkin painting add artistic interest; a durrie rug from Stark provides color. BELOW: The Guest/Sitting Room is a blend of old and new.

PHOTOGRAPHY BY JAIME ARDILES-ARCE

; succinct everyday speech.

"The facts are very simple, really," says. "I came to this country twenty ars ago and worked in the interior sign department of a large New rk store. Then I began designing ings on my own—objects that I could t find anywhere in this country. I rted covering things in leather and exotic skins like snake and lizard. en I became interested in lacquer. ell, one thing led to another—which often happens in New York—and on I realized it made sense to go into siness for myself. The rest, of urse, is hard work and good luck—ich is how all these stories end! But nust add that as a European I realize e events of my life could only have ken place in America. There is so uch enthusiasm and spontaneity d freedom here. I began working, owing nothing about the materials I as dealing with. In Europe it would quire years of apprenticeship to be ken seriously. Here, if something is eated of value and quality, it is imediately appreciated."

There could hardly be more telling idence of commitment to the New orld than Mr. Springer's recent consion of a "series of typical New rk apartments" into something ther spare and effortless—yet sufsed with the designer's own ideas of cessity and extravagance.

"I suppose it was a question of tting it out of my system," he says, scribing the drastic renovation of s old Gramercy Park house. And rtainly there is a sense of problems solved and contradictions smoothed way in this balanced environment.

"One or two beautiful pieces, rather than a roomful of clutter" is Mr. Springer's interior design philosophy. And his rooms obey these rules to the letter. The living room, for instance, conforms to the contemporary grammar of space: white walls, no original detailing and a clean span running the entire depth of the house.

"I like to live simply," the designer explains, "and with the feeling that things around me are clearly defined. For example, I can't tolerate patterned wallpaper. Nothing stands out clearly against such a background."

Clarity is also the *raison d'être* of the sofa, and the other pieces of living room furniture designed by Mr. Springer. Everything has a crispness, a three-dimensional quality heightened by the neutrality of the walls.

Karl Springer believes that certain prototypical forms exist in every culture—that only a unifying eye is needed to blend diverse motifs.

"The tapa cloth behind my bed is a good example," he says. "It's used in Indonesian wedding ceremonies. And

n impressive Springer-designed staircase ads to the Dining Room, where the clarity of e décor visually enlarges the compact area. enetian chairs and African stools attend the 6th-century Spanish Renaissance table. Says arl Springer: "I like to live simply, and with e feeling that things around me are efined." Consequently, the radical renovation f his Gramercy Park brownstone required e removal of original detailing, so that his rge furnishings would stand out effectively.

...the contemporary grammar of space.

"Oversized furniture makes a room seem more important."

it works perfectly with the Africa fabric I use for the bed itself."

A carefully proportioned staircas designed by Mr. Springer of cours connects the living room with the di ing room, bathed in a controlled floo of light from the sixteen-by-ten-fo skylight cut into the roof to minimi the low ceiling of the top floor. A larg Spanish Renaissance table is su rounded by Italian and African chai and looks vast in a compact room.

The subject of scale is of great im portance to him: "Oversized furnitu makes a room more important. I ten to design everything a little larger tha seems logical and the result is ofte quite exciting. All sorts of unexpecte relationships reveal themselve Americans do distrust large pieces which is why I was able to acquire m Spanish table so easily a few yea ago. People think such things won't into modern living spaces. But ofte they make a room come alive."

There is one word that keeps rea pearing in Mr. Springer's convers tion. It is reflected in every room of h house, in everything he has designe

"Quality," he says. "That is what most important to me. The integrity surfaces, the elements of restraint these make luxury more piquan Everything depends in the end uncompromising workmanship ar rigid control, all in pursuit of qualit As for me, I allow nothing to represe me that is not my best effort." □

The Master Bedroom is accessorized with such exotica as a Laotian bronze rain drum and a Burmese watercolor of an elephant parade. Karl Springer believes that a unifyin eye can successfully bring together motifs of divergent origin: "The tapa cloth behind my bed is used in Indonesian wedding ceremonies, and it works perfectly with the African fabric I use on the bed itself." The fan-shaped painting near the window is by David Mauldin.

Chez la Baronne de Montesquiou

[illegible] near the Bois de Boulogne

INTERIOR DESIGN BY GEORGES GEOFFROY
PHOTOGRAPHY BY PASCAL HINOUS TEXT BY PHILIPPE JULLIAN

HE HISTORY of fine décor passes by egrees through various stages of pure reation and careful imitation. Indeed he best interior designers gratefully cknowledge their predecessors.

Such a designer was the late Georges Geoffroy. Along with his tact nd his knowledge of the history of ecoration he had a profound understanding of architecture. In fact, without such an understanding, sometimes even the most felicitous work of an nterior designer is unfortunately phemeral, lasting but a season.

However, the house that Georges Geoffroy arranged for his friend Nicole de Montesquiou in Neuilly is now as fresh and authoritative as the day he completed it. And surely the house stands as one of the finest testaments to the certainty of his touch, the elegance of his imagination and his careful respect for the past.

The designer's formative years took place in the Paris of the 1930s—an era that saw the development of Art Déco; an era notable for the simple and incisive work of Jean-Michel Frank (see *Architectural Digest*, September/October 1976). Indeed, Geoffroy owed a good deal to the influence of Frank.

But simplicity was not the usual hallmark of that time, and it surely did not interest the Surrealists and such artists as Jean Cocteau. Dalí, by then a

OPPOSITE: A tranquil garden pool reflects Baronne Nicole de Montesquiou's wisteria-covered Neuilly residence near the Bois de Boulogne. TOP LEFT: Artist Vidal-Quadras captured the aristocratic beauty of Baronne de Montesquiou in a recent portrait. ABOVE: The Salon is an understatement of refined quality, representative of the late designer Georges Geoffroy's sense of proportion. VIGNETTE: The Vuillard landscape is restated by a mirror behind a grouping of Chinese objects: 18th century vases and a quizzical ancient dog.

...a vivid imagination, a love of luxury and a respect for quality.

painter of renown, taught people of taste to admire the most complex styles, and Christian Bérard painted their portraits somewhat in the manner of Courbet. Emilio Terry, a wealthy South American and an enthusiastic amateur of architecture, designed Palladian houses and reproduced classic French furniture.

The artistic mix of the 1930s was an exciting one, and most of the leading artists and designers of the period were friends of Georges Geoffroy. He shared with them a vivid imagination, a love of luxury and a respect for quality. Perhaps the goal of all these artists and designers can be put into the one word: elegance.

Before long Geoffroy found the style that seemed to combine the lux

ABOVE LEFT: In the library an English faïence bear and Régence cachepots adorn a Louis X lacquered commode; the Louis XVI armchair are signed by Séné. TOP RIGHT: The unusually carved frame and hand-embroidered silk upholstery set this "rustic" chair apart; Marie Antoinette had ordered it for the Petit Trianon at Versailles. ABOVE RIGHT: A piquant Chinese Ming duck hesitates near a window facing the garden. OPPOSITE: The décor of the Adam-style Dining Room is perfectly united with the architectural elements.

ry his future clients would demand nd the sobriety that appealed to im—the style of Louis XVI. But it was ate Louis XVI, without gold leaf and stentation, notable rather for the quality of wood and bronze.

The designer's first important commissions came after the end of World War II, when Paris glowed again under the influence of tastemakers like Marie-Laure de Noailles, Arturo López and Charles de Beistégui. Geoffroy's apartment on the rue de Rivoli, hung with striped silks and filled with lovely mahogany furniture, was his own finest advertisement.

Here he often gave small and elegant parties, and one of the most dazzling guests was a lovely woman, later to become the Baroness de Montesquiou. Before long Geoffroy was helping her with the design of her houses.

Nicole de Montesquiou bears an extraordinary resemblance to the famous portrait *Madame X*, by John Singer Sargent, now hanging in the Metropolitan Museum in New York. She is tall and pale and slim, with almond-shaped green eyes and an almost perfect profile—indeed, the ideal

...a lovely woman, later to become the Baroness de Montesquiou.

Connoisseurs will quickly notice the perfection of décor: the signed Louis XVI chairs; the cachepots of Famille Verte; the rock crystal dragons.

client for a famous couturier. And, to be sure, one of her best friends was the renowned Christian Dior.

The house in which she now lives in Paris brings back those enchanting days of the 1950s, when Paris regained its prewar glamour. Since Geoffroy's death the noted antiquaire Jean-Pierre Hagnauer has helped the baroness in the matter of additional furniture. His Paris house, an example of his faultless taste, was shown in the July/August 1975 issue of *Architectural Digest.*

Nicole de Montesquiou's present house hardly seemed destined to become the exquisite setting for a lovely lady that it is today. The architecture had little to recommend it, and its only apparent virtue was its location, near the Bois de Boulogne, on a quiet street lined with gardens. But, rather than disguising a somewhat ordinary villa, Georges Geoffroy chose to accentuate its Victorian aspects by adding a large bow window on the garden side, bringing light into the ground floor salon and the master bedroom on the second floor. He did add a dining room with a terrace on top, but he retained, at the far end of the garden, the old stables with their white beams.

The house is not at all large and, while it is filled with furniture, nothing seems crowded. This harmony of space owes much to that sense of proportion and balance so characteristic of the work of Georges Geoffroy.

Double doors lead into the salon, whose walls are hung with silk and sunlight streams in through the bow window. Connoisseurs will quickly notice the perfection of décor: the signed Louis XVI chairs; the cachepots of *Famille Verte;* the rock crystal Chinese birds and dragons. And there are remarkable paintings, too: portraits of women by Maurice Denis and garden scenes by Bonnard and Vuillard.

But this is not a collection gathered simply for the sake of its rarity. All the furniture and objects that adorn the house are here because Nicole de Montesquiou was seized with enthusiasm at some antiques shop or at some auction sale. It all has been chosen with love and precision.

Other treasures are to be found upstairs. A narrow staircase hung with silk—quite like the interior of a jewel box—leads to the second floor. Here is a dressing room, behind whose paneled doors hangs an extensive wardrobe, and the walls are covered with watercolors by Christian Bérard. The bedroom itself has some remarkable art as well: a luminous view of Venice by van Dongen and a recent portrait of the baroness by Vidal-Quadras.

Everywhere Nicole de Montesquiou's sophisticated taste is apparent, along with the wide range of her interests. She has the great talent of mixing successfully the artifacts of different civilizations—those of France and

Baronne de Montesquiou's Bedroom is a sophisticated blend of carefully chosen furnishings, all of remarkable quality and interest. The pale tone of the silk-covered walls is enlivened by the rich rose hues in the 18th-century Chinese screen and the early-19th-century Bessarabian rug. A 19th-century Empire chariot clock rests on the mantel; above it is an elaborate Louis XIV mirror. The [illegible] Venetian scene over the bed was painted by van Dongen.

In springtime, it is an enchanting experience to stroll out into the garden after dinner.

China, for example. The more extraordinary the objects, the more magnificent setting they deserve. Even the outside of the house has its particular enchantment. The terrace overlooks a lovely garden, and enormous pots are filled with flowering bushes, rotating with the seasons. And beneath the terrace is the dining room, designed entirely in the Adam style.

In springtime, after dinner, it is an enchanting experience to stroll out into the garden. The velvet lawn, the flowering trees, the wisteria covering the walls of the house—all are reminiscent of some painting by Sisley.

None of the noise of the great city of Paris—not five minutes away—can be heard, and it is easy to forget the pressures of the contemporary world. Nicole de Montesquiou's guests might well imagine that they have reached that mythical land about which the poet Baudelaire dreamed, where *"tout est luxe, calme et volupté."* □

Strolling through the lush garden, Nicole de Montesquiou's guests can pause to contemplate the placid pool's naturalistic beauty; water flows into it from between azalea-bordered rocks.

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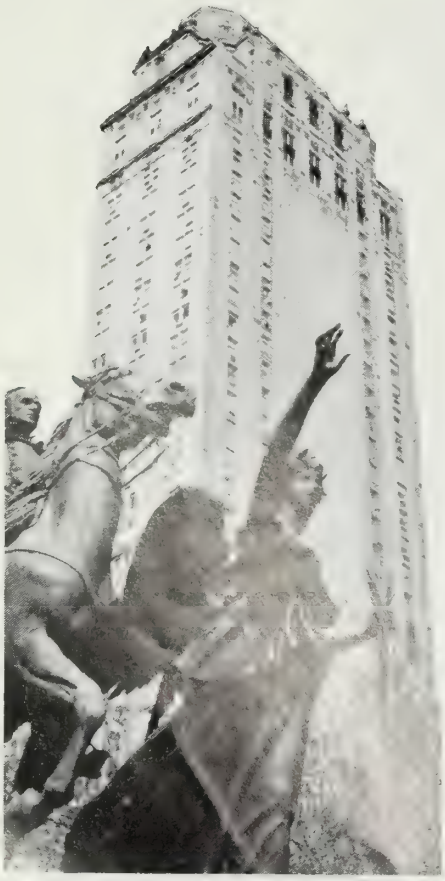

continued from page 70

great architect who produced a number of chair designs between the wars. The MR Chair, circa 1930, is one of the most refined. With a sense of line being reduced to a single elemental stroke, the chair also deftly marries the organic simplicity of woven reed with chrome-plated industrial steel.

During the thirties there was a revival of interest in the properties of wood, and especially in the new technology of plywood. Alvar Aalto designed the Scroll Chair in molded birch, in 1934. Originally intended for a sanatorium, it quickly found acceptance as a domestic object, with its lyrical qualities prefiguring postwar experiments in form and shape.

Also in 1934, Gerrit Rietveld pushed his experiments with wood a stage further. The Zig-Zag Chair was originally conceived as being cut from a single piece of wood. Even though this objective was not achieved, the result (with conventional dovetail joinery) still has a capacity to startle. With the advent of the war, and the transplanting of European influences, there was a resurgence of vitality in American design. The Museum of Modern Art organized a 1941 competition to encourage young talent in this country. The first prize for seating went to Charles Eames and Eero Saarinen. This marked the beginning of Charles Eames's long involvement with molded plywood forms. By 1946 his famous Dining Chair was in production. Its air of effortlessness belies the complex technology that went into the perfecting of the molded panels. The absolute visual distinction between these panels and the metal frame of the chair continues a theme begun in the twenties, while the rather amorphous silhouette seems to epitomize the design of the forties.

Furniture design languished during the 1950s, while much interest centered on the rediscovery of the twe ties classics. It was not until 1961 th things began stirring again. In th year, Hall Bradley designed the Lic Chair. The first to employ a lightweig tubular aluminum frame, the cha with its vinyl-latticed back and sea represents an elegant unselfconscio use of industrial materials.

Although experiments with molde plastic had been made as long ago 1948, it was not until 1968 that Vern Panton was able to perfect his cha design. This was the first molded pla tic seating that was essentially a sing piece. Its languid billowing shap echoed the revived interest in A Nouveau, initiated in, and characteri tic of, the late sixties.

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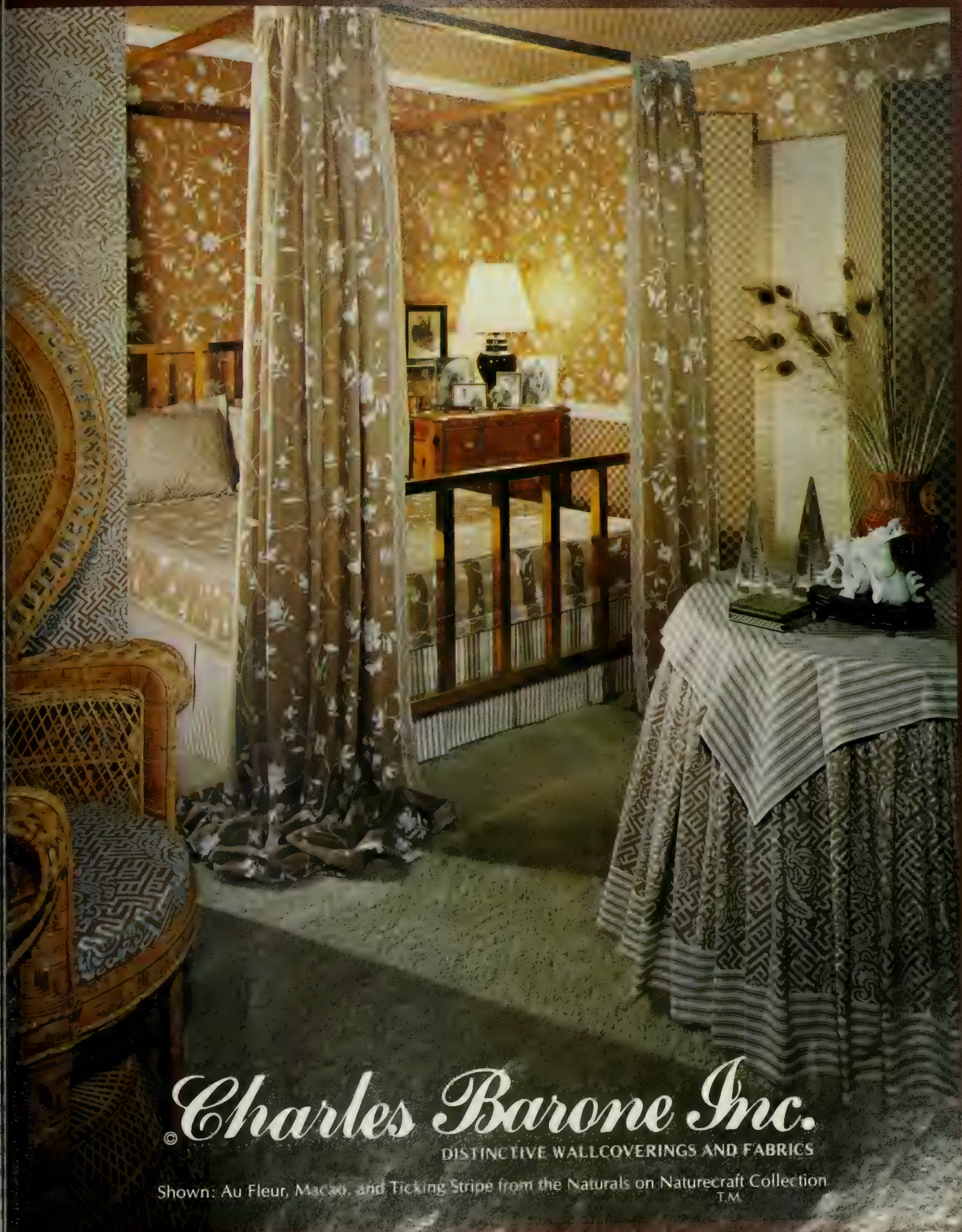
The OMK Stack Chair of 1971 h many predecessors, including mo notably the Landi Chair of 1938. But most certainly stands in its own rig as the representative of the Pop bras ness of the seventies, while continuir the honorable twentieth-century tr dition of form following function. D signed in England by Rodney Kin man, it has a stainless-steel frame wi baked epoxy-colored seat and back. comes close to expressing the dem cratic ideal of our time as well, since is as appropriate for the boardroom for a schoolroom. And its rust-resi tant finish also gives it an outdoor lif as intriguing patio appointment.

Today, as with every other facet life, the contemporary idea of seatir is in flux. Either abstracted into no recognition as a block of *faux-marbre* a tuft of grass, or programmed out i favor of platforms or cushions, th chair's future evolution is uncertai But as shown by these thirtee chairs—all of which are still bein manufactured—neither are they likel to disappear entirely. All of them a beautiful objects in their own righ sculptural works of art. □



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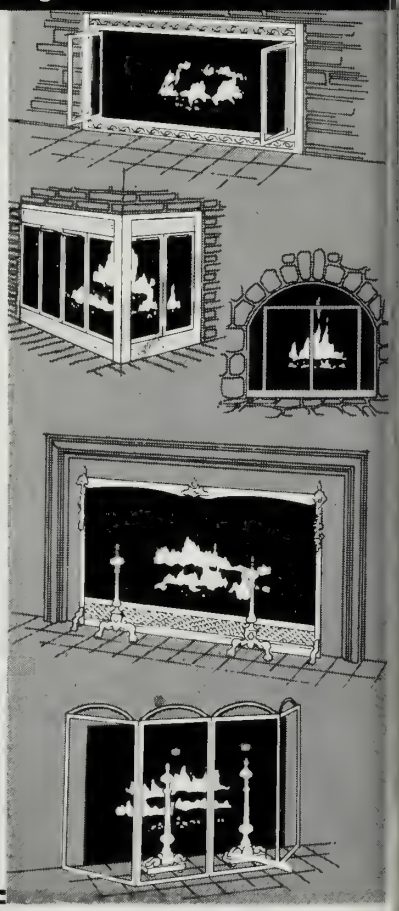

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continued from page 107

breadth placed his foot beyond the base of humility before the throne of God . . . associated with the good of every race and creed and persuasion." Among the "good" filling his cosmopolitan court were artists. Akbar himself had learned to paint in Kabul, and the delicate intricacy of Persian miniatures—tiny carpets of pattern, starred with flowers, laced with arabesques, populated by elegant courtiers, lovers and horsemen—was much to his taste. He commissioned huge cycles of illuminated manuscripts from Indian artists working in quasi-Persian styles. The richness and fluency of the early Mughal miniatures is still evident.

There was, moreover, no ban on secular scenes—which Hindu art, religious in purpose, tended to ignore. And so, amid the views of battle carnage and the sinuous landscapes with their closely observed animals and birds, the pleasures of the court are seen: not only state portraits, but banquets, royal lovers on airy verandas, servants and princesses walking in formal gardens, tiger hunts, elephant fights, rituals. Photography, if it had existed, could hardly have left us a more closely textured record of Mughal India than the miniatures. Unexpectedly, Christian motifs also appear occasionally—madonnas looking like Indian princesses.

Akbar the Great was curious about the art and religion of the remote exotic West. There were Portuguese Jesuit missionaries at his court from 1580 onwards, though they had not the smallest luck in converting him; one of Akbar's most prized books was the great Plantin polyglot Bible printed in Antwerp in 1576. Such contacts with the West, however spotty, had important results. Perspective began to enter the work of Mughal painters. Stiff and pattern-bound though their efforts may seem to us, the paintings must have looked quite magically real to a late-sixteenth-cen tury Indian eye. Moreover, it was in the sixteenth century that distinct artistic personalities, names and all began to appear from the general ano nymity of Indian craft tradition. "We know dozens of Mughal old masters by name and style," Welch points out, "and we can speak of them as we do of Rembrandt or Dürer"—men like Govardhan, Miskin or Basawan.

In Mughal art, the erotic was brought to a high polish. It was a Mughal emperor, Shah Jahan, who built the Taj Mahal to immortalize his lost wife, Mumtaz Mahal. Late Mughal art is filled with tumidity, a yearning softness in the figures, those

A Pahari prince seated on a stool beneath a canopy, smoking a hookah. Kangra school, late 18th century. Gouache on paper; 31 x 19.8 cm. Courtesy, Spink and Son, Ltd., London.

round-hipped, melon-breasted, cow-eyed pleasure machines twining on the cushioned loggias. These creatures are luxury objects of the most enticing sort. Indeed, it is luxury—infinite pleasure indefinitely prolonged—that provided the constant theme of Indian miniature painting, even after the Mughal civilization went into decline late in the seventeenth century and the main center of aesthetic energy migrated to the Rajput court of central India with the artists who served them.

In a seventeenth-century *Ragamala* miniature from Bundi in central India (*Ragamala* cycles were sets of thirty-si images corresponding to the six ma culine and thirty feminine modes music in the Indian canon), a princ and his mistress sit in a pavilio roofed with bubbly doves; he, wit stylized gestures, is signaling that h wants to make love; she is turnin away from him. The mood is an exa parallel to Andrew Marvell's supplic tion to his coy mistress: "Had we b world enough, and time,/This co ness, lady, were no crime." But th message of small scale in general, an of the India miniatures in particular, that there is always "world enoug and time." They are objects to b slowly looked at. They are private, n public. They are not declamatory an their very existence presumes leisur Nothing on those few square inches gouache is to be thought irrelevan not a leaf, not a mango, not a painte tile nor a pleat in a muslin robe.

In the best miniatures every detail vividly active as pattern. But the im ages can also take on, by compressio as it were, a singular density and gra ity. A fine example is a late-eigh teenth-century miniature fro Kangra in the northern hills of th Punjab, showing a Pahari prin smoking his hookah. He is borne lik a ceremonial object, in profile, on th orange stool; the loops of the hookah tube have acquired a slow calligraph dignity. The absence of placement very sure. If the figure of the prin were shifted a little to the left, to th central axis of the painting, how muc the design would lose. And how muc of its vitality hangs on subtle visu connections, like the rhyme betwee the bladelike shapes of the princ headdress ornament and the fan h attendant is holding! Such delica manipulations of solid pattern, bloc and outlines are very congenial to modern eye—even more so, perhap than the ecstatic swirls and scrolls high Mughal art. They remind us Matisse drawing with his scissors. such balances between the orgar and the artificial, between nature a culture, the unique freshness of clas cal Indian painting survives. □

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Subtleties of Collecting Japanese Art

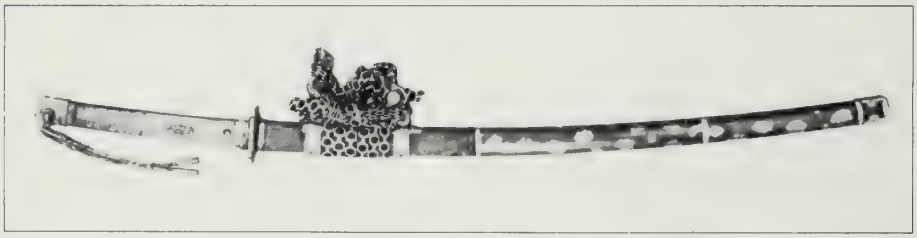
By Howard L. Katzander

HIGH UP ON THE PINNACLE of frustration that is the collector's normal abode stands a small army of those who yearn, without hope, for a way to come to grips with the problems of collecting Japanese works of art. Prints are relatively easy. Once one has learned the dozen or so Japanese words descriptive of size, shape and the color technique of a woodblock print, the basics of that form, if not its subtleties, are mastered. Even *netsukes*, those tiny, mischievously varied sculptures in ivory, bone or wood, filled with humor and generally illustrative of Japanese myths and fairy tales, are no great problem.

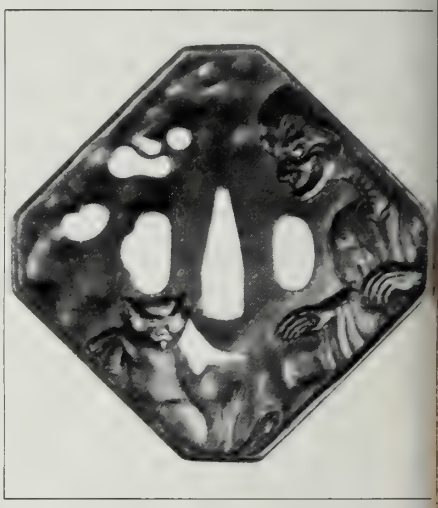
It is when one decides to tackle inro, lacquer and metalwork that monumental frustration takes over and frequently puts off the collector. For the language descriptive of style, form and workmanship in these areas is Japanese and, according to the experts, untranslatable. Try this one on your dictionary—an item from the catalog of the recent sale of Japanese metalwork from the collection of New York jeweler and antiquarian Roland Hartman.

Lot 346. An *Itomaki-no-Tachi* with gold *nashiji* scabbard decorated with peonies in *hiramakie*, the fittings of gold *chirimen ishime-ji* with peony flowers and buds in *takabori*, the *fuchi*- signed *Satsuma Kanko Sanechika* (circa 1868. Principal metalworker to the *Daimio of* Satsuma): the blade *honzukuri* and *torii-zori* with short wide and twin grooves on *omote* and *ura*, *itame hada* and large *midare hamon* of and *sunagashi* with *tobiyaki, komaru hak boshi* and *ubu nakago* with *kengyo jiri, itomaki* missing,—69.5 cm long, signed *Sakakura Gonnoshin Terukane*, and dated *Tenwa ninen* (1682).

Yet if you were to come across this piece at an auction sale, or in a dusty little junk shop on a San Francisco back street, you would see immediately that it is a sword with the hilt and upper part of the scabbard wound painstakingly with silk thread, to protect the metal from the armor with which it is to be worn. The thread on the hilt is in gold color and on the scabbard in pale green. The gold scabbard, decorated with peonies, has fittings of gold with a textured surface decorated with peony flowers and buds carved in high relief. The metal collar at the base of the hilt is signed by the principal metalworker of the feudal lord of Satsuma. The sword blade has a longitudinal ridge for strength and suppleness, and a curve like the top of a Shinto *torii* gate, with short wide and twin grooves on the front and back of the sword tang. The "skin" of the metal shows a woodlike grain and a large irregular hardened edge-strip in the blade, with shining particles of martensite in the metal like sweeping lines of sand in the bed of a stream. The unshortened tang on the blade is signed *Sakakura Gonnoshin Terukane*, dated *Tenwa ninen* (1682).



The high point of the Christie's sale was this sword, on which the bidding reached £12,000 (approximately $23,500 including ten percent charged buyers in London). The record for a Japanese sword is $70,000, reached in 1973 at Sotheby Parke Bernet for a sword dated 1312, signed *Aoe Suketsugu*, and listed in a 16th-century manuscript as one of the 100 best swords in Japan. It had been brought back as spoils of war.



A square-shape iron *tsuba* with a hammered surface decorated in an alloy of copper and silver with a silvery gray sheen, with the Vampire Cat of Nabeshima dancing, watched by the long-necked goblin Rokorokubi; on the reverse an *oni* mask carved in low relief. The high bid for the piece was $1,475.

[illegible]w range in the bidding was for a *tsuba* of [illegible] irregular shape, decorated with two [illegible]ines, signed by Bushu ju Masatora, who [illegible]shed in the late 18th and early 19th cen- [illegible] Like *netsukes*, the decorations on *tsuba* [illegible]strated Japanese fables and fairy tales.

Even in this detailed description the meaning of perhaps a half dozen of the Japanese words is missing, for they were not included in the two-page glossary thoughtfully provided by Christie, Manson & Woods, Ltd., the London house that sold the collection.

It must be of some encouragement, then, to know that Roland Hartman, who started collecting Japanese metalwork in the 1950s, knew none of the language at the time, but bought what he found to be beautiful.

"I may have had some advantage being a jeweler," Hartman says, "but anyone can start a collection without

continued on page 15

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continued from page 148

knowing the meaning of all the Japanese terms describing workmanship and technique. Even with my background, I made mistakes. Any collector starting in a new and complex medium will make mistakes. But I learned from my mistakes, as anyone would." Hartman said he still has to look at a glossary on some of the less common terms, even after over twenty years of collecting.

It should also be of interest to collectors to know that the market at this moment is soft. A third of the 676 lots in the handsome case-bound

A pair of *tsuba* of iron for large and small matching swords decorated in high relief and with inlay of thin gold sheets on a hammered ground, with the Seven Sages of the Bamboo Grove grouped in conversation; on the reverse of each, a small boy bringing a bundle of scrolls and a large flask of sake; 8.5 and 8.2 cm., each signed *Natsuo* and dated *Kanoto-tori Aki-no-hi*, "an Autumn day in 1861" (Kano Natsuo, 1828–1898.) The high bid was $10,200.

Christie's catalog failed to sell, including some of the most important—and most beautiful—pieces.

The collection falls into three main categories: Japanese swords and scabbards, on which the craftsmen lavished their finest workmanship; sword guards, called *tsubas*, each with the mysterious central wedge-shaped opening in which was fitted the blade, thick at the butt, razor-thin at the edge; and decorative objects such as vases, boxes and Buddhist figures.

I have mixed emotions about the sale," Hartman said. "I was disappointed that a third of the pieces d not sell. But now I have them bac including many of my favorites. Th will be with me now, until I fi individual buyers who will want add them to their collections." □

A rounded square copper *tsuba* decorated wit carving in high relief and high-relief inlay gold and bronze, with a Temple *Nio* (guardia god, on the reverse, a terrified traveler fallir down at the sight; 8.9 cm., signed *motome ni o Hamano Motohira sui, Hanabusa Itcho no zu* (after painting by Hanabusa Itcho) and dated *Ke sannen* (1867). The high bid was $4,700.

An articulated iron figure of Musashi-Benkei and the Bell of Miidera, the bell bronze, with cloud shapes and dragons carved high relief and high-relief inlay, armor of Benkei decorated in beaten sheets thin gold with intricate designs, the piece 2 cm. high, signed *Nihonkoku Kyoto ju Komai* 19th century. The high bid was $4,300.

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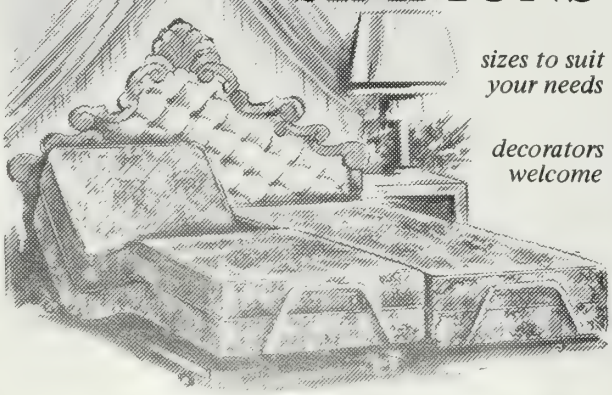

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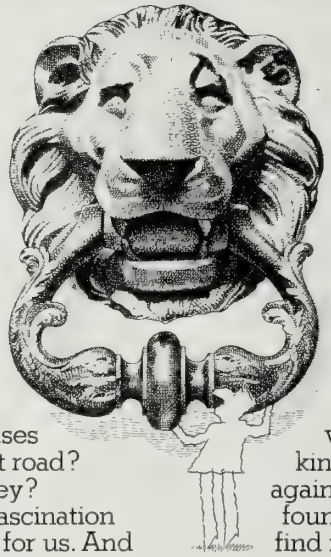

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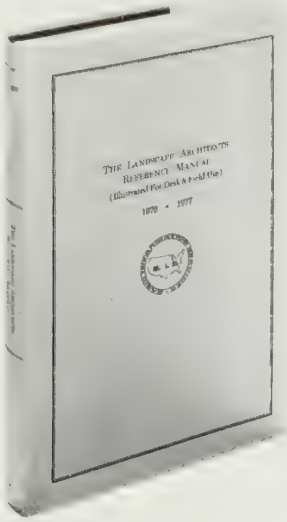

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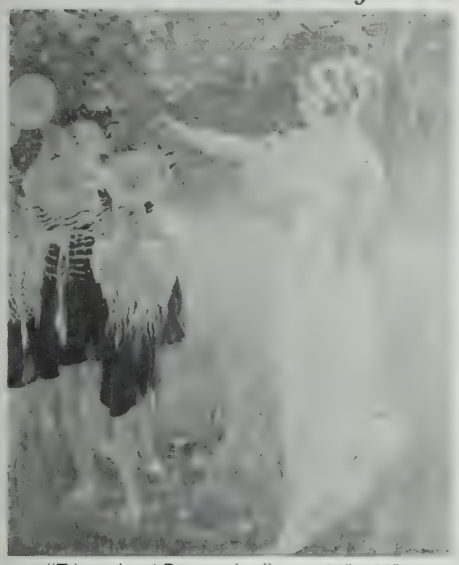

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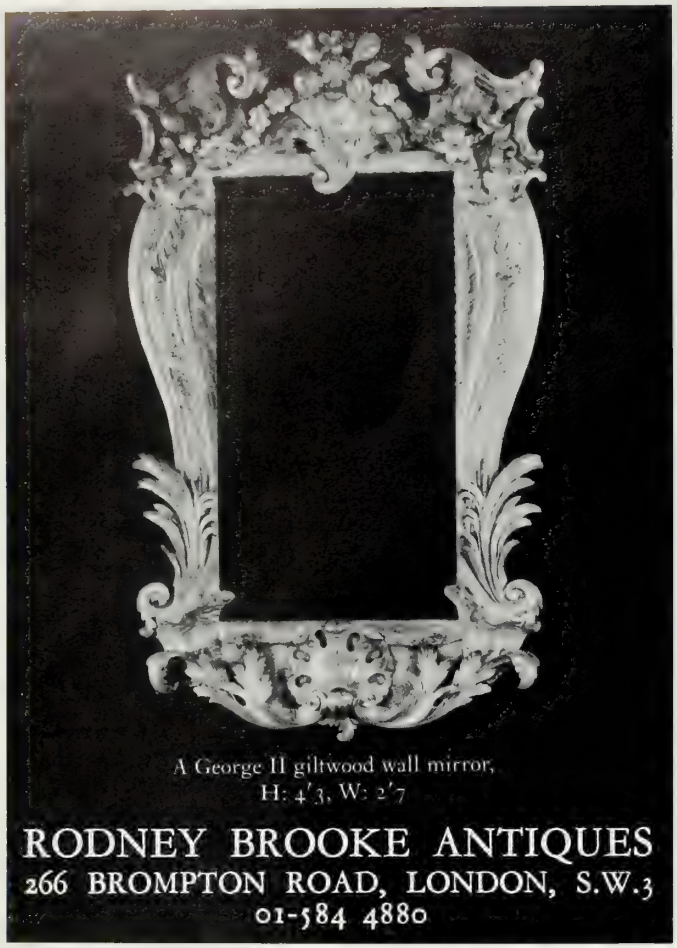
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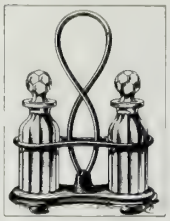

THE DESIGNER AT HOME

Joseph Braswell Entertains
By Francesca Stanfill

"SIMPLICITY is the most important ingredient," says Joseph Braswell with an elegant flick of his cigarette.

The interior designer is a dapper, broad-faced man with a soft Southern accent. He quiets Napoleon the Chihuahua, who frisks at his feet, and ambles to the stretch of windows opposite, surveying the view like one of Noël Coward's urbane chatelains. Below is midtown Manhattan, looped with bridges, etched with tiny, silent cars and lit like a Pointillist map.

The Lure of Simplicity

The extravaganza of elaborate dinner parties—intricate seating charts and centerpieces, a multitude of courses and wines—does not attract Mr. Braswell, nor does it suit his busy life style. Simplicity seduces him. He has a knack for making organization seem effortless, and planning impromptu. His small, sleek apartment, with its blond colors and bleached ash wood, sisal carpeting and plump, canvas-covered furniture, reflects his attitude.

"I don't like a lot of extra baggage," he says in his breezy way, sinking into a brown leather Le Corbusier chair. "I'm a Sagittarian, you know. I travel light."

Rather like the greyhounds he collects, in fact. "They're my obsession," he explains. An eighteenth-century lacquered box with a carved-greyhound top sits on the table; greyhound candlesticks, paintings, drawings and photographs fill every niche. A pair of life-size eighteenth-century greyhound bronzes—models for a pair at Versailles—flank a large urn filled with wild lilies.

He may indulge his eighteenth-century inclinations as far as greyhounds go; his thoughts on entertaining, however, suit the modern, fast-paced city life.

Sundays Are Special

"I'm not known for big parties," he says. "It's usually a few friends visiting from Alabama, or others, from the Coast, who have just flown in. But it's *never* a formal, sit-down dinner. It's almost always a buffet. I think Sunday lunch is awfully nice. I call it lunch, since I loathe the word *brunch*. Guests arrive about one, have a leisurely lunch and spend the afternoon, then leave for an early evening without any rush. With everyone working these days, it seems to make good sense."

Mr. Braswell stresses "eye appeal" and lack of fussiness for table settings, food and flowers—white linen cloths, off-white or pale gray napkins, simple crystal and classic Queen Anne silver. Propped against the wall of the serene, tentlike foyer curtained in pale hopsacking, there is a long narrow table used for serving. Card tables seem to materialize from storage closets as if by magic.

continued on page 160

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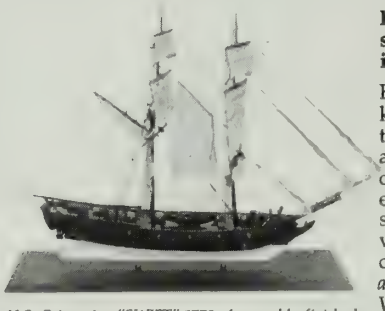

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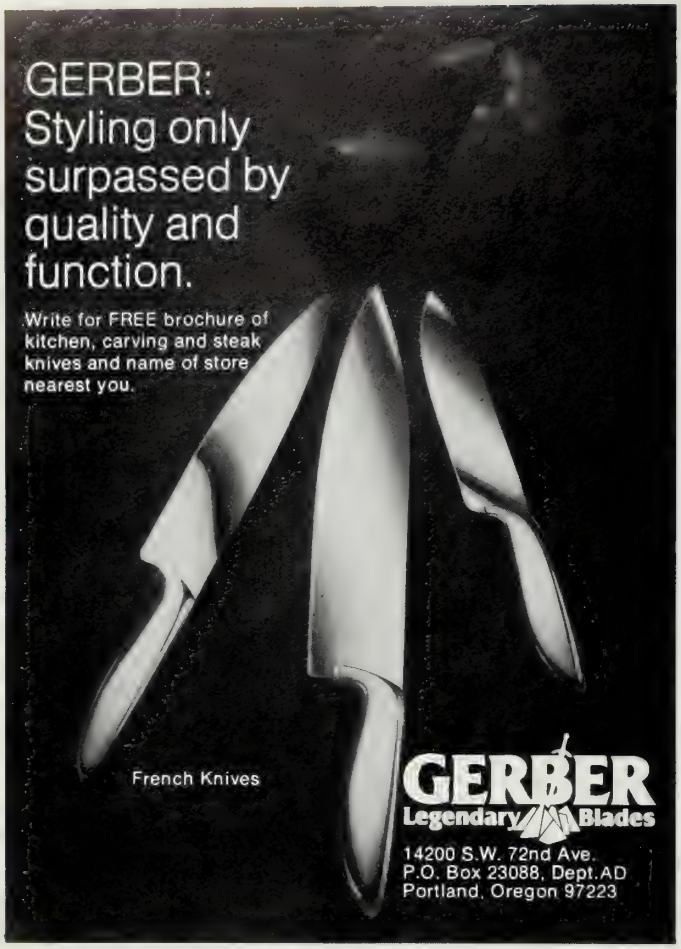

continued from page 158

"I like the movable idea of placing these anywhere in the apartment," says the designer, moving a table into position. "After all, that's what the word furniture, or *meuble* means, isn't it? 'Movable.' "

He prefers white or bone china, or subtle patterns (Tiffany's white and black bamboo pattern, for example) to Rococo designs. "I really don't like to see food on flowers," he says. "The food in itself should be the decoration. As an accent, I like to use potted plants with life, rather than arrangements stuffed in baskets."

He feels that conversation and friends, rather than food, should be a party's raison d'être. "An interesting salad of guests" is what Braswell calls the most important ingredient. "My favorite thing is to have an odd number of guests, and people with different interests."

"THE BEST EVENINGS ARE IMPROMPTU."

Rich food disguised with sauces is anathema. "I don't believe in gorging people with rich food. It isn't the way people live today. And food shouldn't be the sole topic of conversation. The simpler the better. Of course, visually everything on the table should be perfection."

A typical menu: Cracked crab en casserole with a small bed of rice, a salad of Bibb lettuce with a dressing of lemon, oil and honey, served with paper-thin sliced oranges; and, for dessert, poached pears with a sauce Anglaise, sprinkled with grated orange rind. "There's just enough variety to a menu like that," says the designer, "and it's rich enough so you feel you've been naughty." Other favorite dishes: Jambalaya, shrimp Creole, and homemade sherbet of fresh melon.

Champagne Preferred

As for wine, most often it is either white wine or champagne. And nearly always it is American: Gallo and Almadén or Korbel for champagne. "Another great secret from California is the champagne of Hanns Kornell," says Mr. Braswell. "It's the best in the world. When I'm on the Coast, I always bring back a case. At many of my parties, or perhaps at most, I serve only champagne.

"I serve it before dinner, with dinner, after dinner. Everyone seems to consider it special and festive. Actually, the reason is really quite selfish. For one thing, bartending is a bore, and bartenders at cozy parties always seem a bit pretentious. It seems to ruin the 'at home' feeling. And opening champagne bottles isn't time-consuming, so it gives me more time with my guests. And, of course, it's compatible with everything.

"The best evenings are impromptu," adds Joseph Braswell. "Going to the theater or a movie, and just playing it by ear afterwards." In that case, what does he do? "Make a reservation at Pearl's." □

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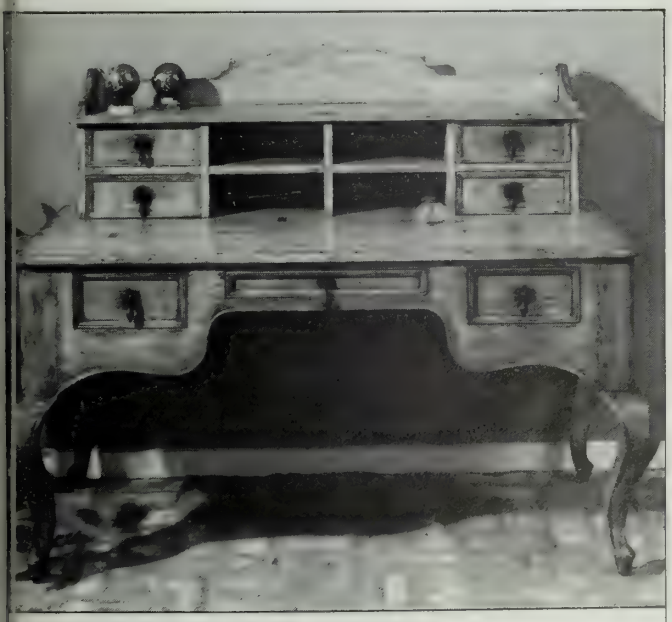

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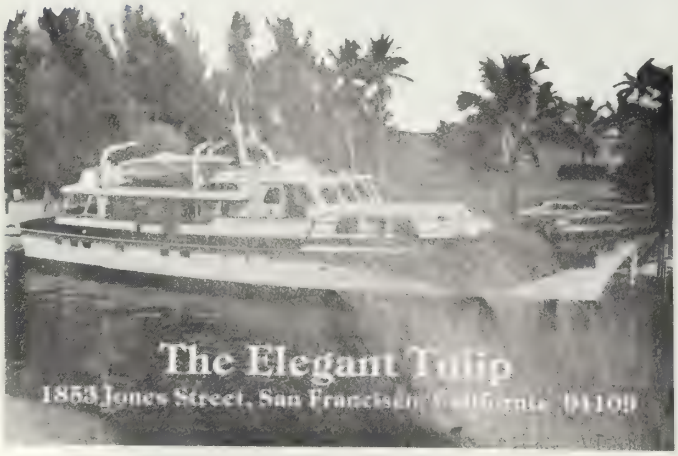

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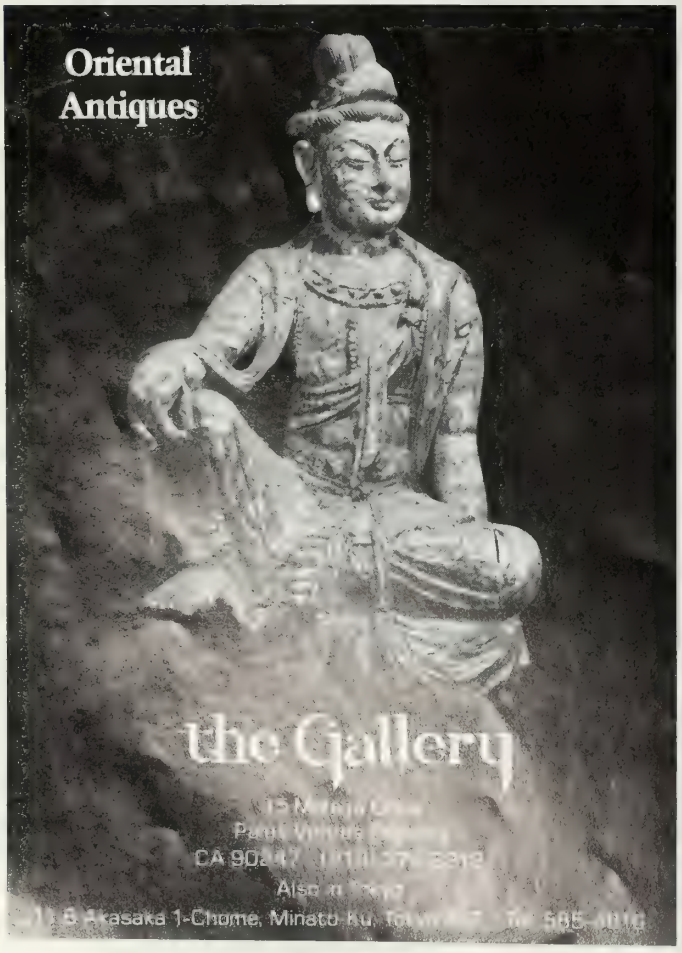

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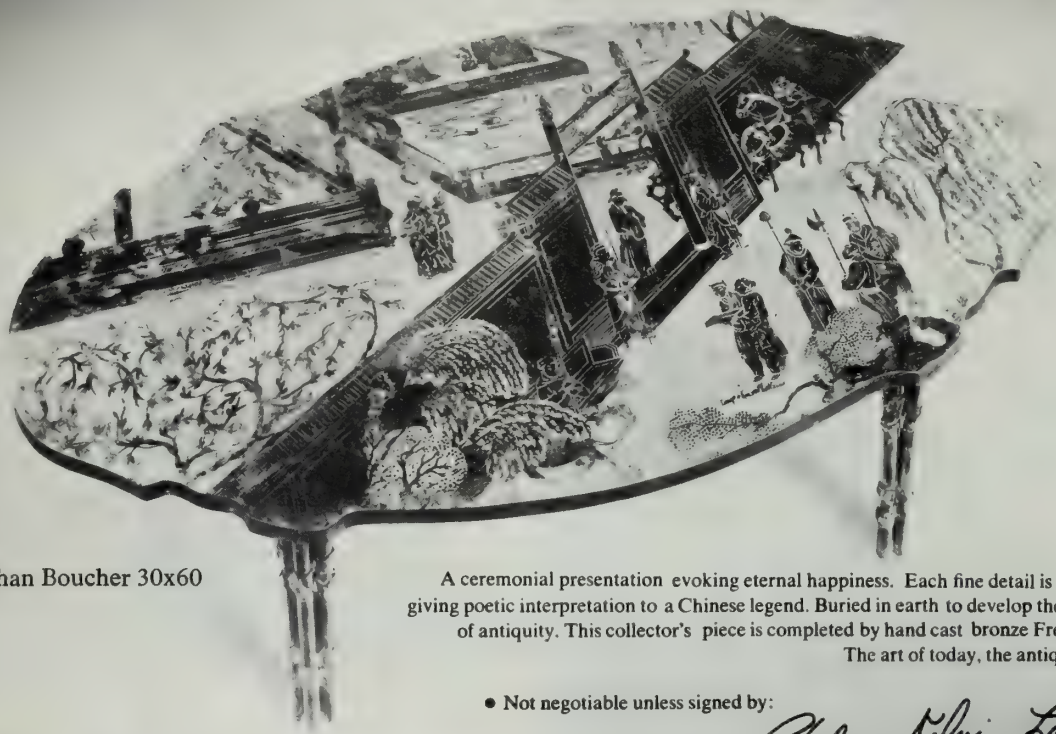

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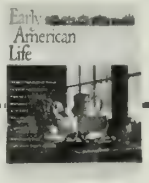

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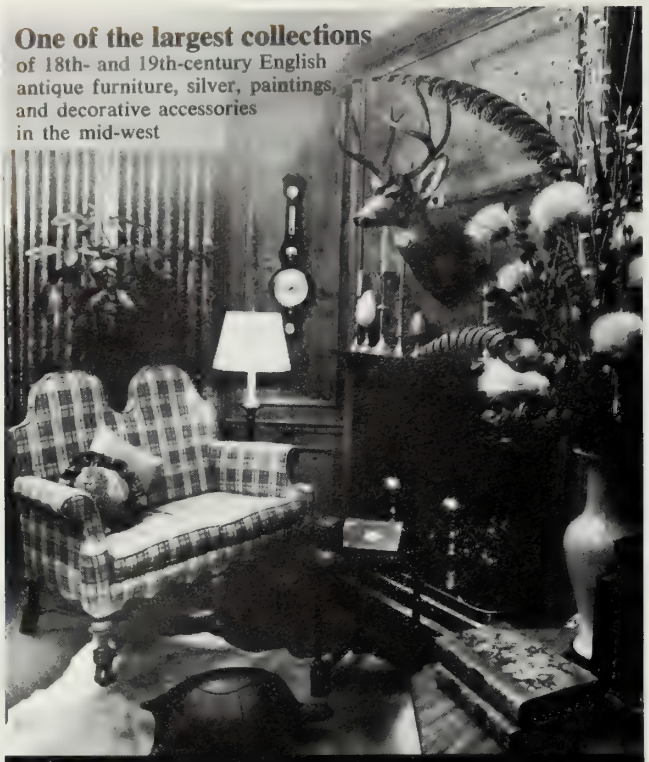

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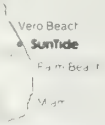

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INTERNATIONAL PROPERTIES

Seeking The Sun
By June R. Gader

T.S. ELIOT TO THE CONTRARY, everyone knows that January and February are the cruelest months. Our senses dulled by the holidays and depressed by the weather, we long for the spring, which seems aeons away. The only practical solution to these doldrums is to buy a new house on a tropical isle or a sun-drenched coast.

Hawaii

Let me describe a scene to you. There is an expanse of lawn as green as the deepest jade, and velvet soft—you can imagine walking barefoot through it and sinking nearly ankle deep. Encircling it, a profusion of palms, low ferns, slender ohia trees, tall cypresses and pines—all creating lazily wavering patterns against a brilliant sky. Amid these dozen different greens, colors blaze: the purple of bougainvillea, the bright red of poinsettia. This is "The Big Island": Hawaii itself.

This also is a five-acre estate in the distinguished "Ocean View" section between Hilo and Kailua-Kona. Zoned for one acre of agricultural production, the property at present is superbly landscaped: forests and gardens, two lawn terraces, walls and walkways of gray black lava rock. A screened lanai runs nearly the length of the house to coax in every vagrant breeze.

Yet the inside of the house is more reminiscent of colonial America than of colonial Hawaii. Dark beams accent high sloped ceilings; glossy dark-wood floors contrast with pale walls. In the master suite the huge bay window, corner fireplace and flowered wallpaper remind you of New England. Even the breakfast room has its brick fireplace and its ten-foot-wide bay window. Only $350,000, including most furnishings, from A. Blair Duffy, Jr., Previews, Incorporated, 44 Montgomery Street, San Francisco, California 94104.

Malaga, Spain

If a tropical isle doesn't move you, I challenge you to resist a sun-drenched coast. *Fuente del Rey* is a villa in the Moorish style: its walls as white as the waves that lap its own Costa del Sol; its many-leveled tile roofs as red as the sunsets over nearby Torremolinos. For total privacy, the 14,000-square-meter property (over 3½ acres) is designed as a walled village and depending on your mood, you may join in the festivities of one of Spain's most exciting and popular resort areas, or retreat to your own secluded quiet domain.

And what a pleasurable domain! Turrets, pillars, archways and latticework enliven the architecture of both the main house and the dependencies, and climbing plants offer protection from the sun. In the Spanish tradition,

continued on page 164

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continued from page 162

the luxurious home encircles a large tiled patio with pool; French windows open onto it from the spacious drawing room and dining room, and there also is a sitting room, dressing room and bath adjoining the pool, plus another large patio for outdoor dining. Besides the master suite, the main house includes two double and two single bedrooms, and additional guests may be accommodated in *La Casita*, a separate cottage with sitting room, double bedroom and bath. There are servants' quarters, gardener's room, and garage, in separate buildings.

But the grounds may offer you the most pleasure. Formal gardens, carefully tended by a full-time gardener, surround the house. On the perimeter, a variety of fruit trees bring year-round treats. It is a beautiful way of life,

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Kent, England

Not even the wildest imagination could associate England with perpetually sunny climes, yet there is something about *Stonepitts Manor* that makes you think of Browning's Aprils, of swallows and buttercups, of everything that is enchanting about a British spring.

Perhaps it is the manor house itself, which, though ancient (it dates back to the reign of Henry III) and immense (my rough count of twenty-three rooms did not include the large staff flat), is wonderfully light and open. Windows offer views of the superb gardens and the valley beyond. There are such typically British amenities as the galleried Tudor hall (a mere forty-six feet long), the minstrel gallery, the twenty-four-foot drawing room with Adam fireplace. Timbered passageways, a music bay, a pine-paneled foyer are all beyond what you would expect. Besides the master suite there are six bedrooms, some of them suites with fireplaces and dressing rooms.

But I think it is the land itself—nearly ten magnificent acres—that makes me reminisce over the Wordsworth poetry I read in younger days. The gardens are both formal and informal. A broad flagstone terrace leads to a small plunge pool; greenhouses nurture delicate fruits and vegetables; an orchard separates the gardens from arable farmland. You will love the charming turreted cottage called a "Wendy house"; the hard-surface tennis courts; the 4½-acre paddock, which has been leveled to provide a cricket pitch. And all of this is only twenty-five miles from London. A great deal of history, a great deal of beauty. For just £175,000 plus 2 percent commission, from Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007. □

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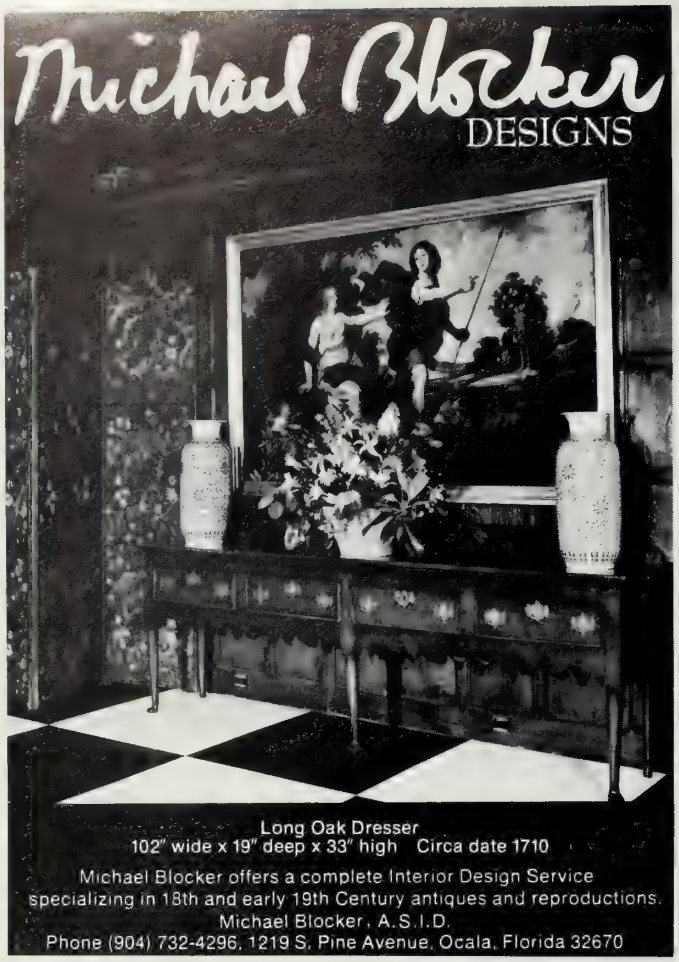

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DESIGNER'S TRAVEL NOTES

Frank Austin in Rio
By Alex Davis

THEY CALL IT the *cidade maravilhosa,*" says Frank Austin, nostalgia and enthusiasm gleaming in his eyes. "The marvelous city—and they're absolutely right!"

The Los Angeles interior designer, whose work has often appeared in *Architectural Digest* (most recently in the September/October 1976 issue), is speaking about Rio de Janeiro. Could it be any other city? Surely he is not the first traveler to fall under the spell of the Brazilian capital—with its beaches at Copacabana and Ipanema, with its Sugar Loaf Mountain in the harbor and the great statue of Christ, on Corcovado, watching over a sparkling city of red tile and white buildings and green parks.

Country of the Future

"To my mind," says Mr. Austin, "it's the city of the future. And Brazil is the country of the future—vast, much of it unexplored, with incredible natural resources. There's so much to see; so much you *want* to see: Brasília and São Paulo, for example. But Rio captures you. You make all kinds of plans, but you *stay* in Rio!"

He has been there a number of times, and his dream is to spend half the year in Rio and the other half in Los Angeles. It is easy to understand why.

"I can't wait to go back again," he says. "The best time, of course, is around Christmas and New Year's Eve. That's their summer season, you know. Anyway, I don't think I could handle Mardi Gras. That would be *too* wild.

"But it really isn't the city so much, nor the weather, nor the scenery. It's the people. Everything is easy and casual. Everyone wants to enjoy himself, to make other people happy. They live for the day, maybe for the moment. But nobody's tense; nobody's 'uptight.' It's such a lovely change from the way we live in our country."

Chilled Russian Vodka

For Mr. Austin the journey into this magic world—a world magic both in the literal and the figurative sense—begins with the long flight on Varig Brazilian Airlines. The flight gives him a comforting feeling of the past—like taking an ocean liner to Europe in the 1930s or one of the old Pan Am Clippers to the Orient. Service is formal, and the food impeccable. Every detail is perfect, right down to serving Russian vodka in the proper ice molds.

"It's the most wonderful place to relax," he says. "And no one seems to worry about time at all. Not that anyone's lazy or that a great deal of work isn't being done. It's simply that the people are so relaxed."

Perhaps this is one of the reasons why Brazil's capital appeals to many another interior designer. It is a refreshing escape from a life of pressure. Robert Metzger and

continued on page 168

Designer James Halliday St. Charles of Southern California

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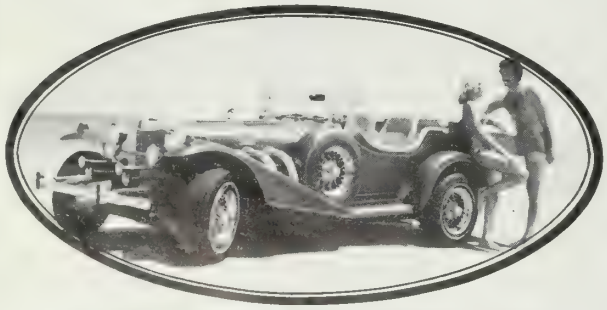

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continued from page 166

Arthur Smith of New York are regulars, as is Robin Roberts of Clarence House. But neither they nor Frank Austin come to Rio with interior design on their minds.

"Honestly," says Mr. Austin, "there really isn't anything approaching interior design in our sense of the word. I'd say it's a completely open field. For example, they're just now beginning to have fabric houses, and most interiors I've seen tend toward either a sort of dressy Louis XVI or contemporary Italian.

"But the architecture is something else again. I'd say it's the most advanced in the world, and I'm not talking simply about a place like Brasília. Even the newest condominium at Ipanema is stunning when compared to what we have in the United States.

"THE BEACH IS THE GREAT EQUALIZER, THE CENTER OF LIFE IN RIO."

"Maybe one reason for the importance of architecture in Rio—for the emphasis on the exterior—is that the whole city and every level of its population are oriented to the out-of-doors, to the cafés and particularly to the beaches. Copacabana and Ipanema are all completely public, and it doesn't matter whether you have a $200,000 apartment or rent something for $50 a month. The beach is the great equalizer, the center of life in Rio."

Although so much of life in Rio revolves around the beaches, Frank Austin emphasizes that you are still in the heart of a great city with a population of over four and a half million. There is so much available within a very small compass: not only the beaches, but the great hotels like the Copacabana Palace and the Opera and the Fine Arts Museum and the lush botanic gardens.

Fabulous Jewelry

Of course, there are excellent international restaurants like *Le Cordon Bleu* and the *Bife de Ouro*, and popular discothèques like the *Black Horse* on the Rua Prudente de Morais. Smart boutiques have the latest clothes from Paris and London and Rome, and fabulous jewelry can be bought at the many branches of H. Stern. Shops abound in the fashionable streets at Ipanema or along the Visconde de Pirajá, the "Fifth Avenue" of Rio.

"But the really important thing in Rio—and you must think I've gone overboard repeating it—is life and beauty and personal attitudes. It's all so clean and sparkling, and one of the loveliest memories I have is of a New Year's Eve in Rio. Everyone dresses in white, and you all go down to the beach and throw flowers into the sea.

"That marvelous gesture is certainly a tribute to life and to the way Brazilians understand and accept it. They go out of their way to make you feel welcome and happy and alive. What can I say? The place is fantastic, and you *never* know what's going to happen!" □

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The same thing is true when you land in Papeete. She checks you into the exotic Maeva Beach Hotel, while you browse amongst its collection of Polynesian artifacts. And so the tour continues, with you experiencing what you came to experience. And not worrying about logistics.

The unrelenting pursuit of happiness.

Tahitians — and French Polynesians in general — are people who actually believe that the purpose of life is to be happy. And they drive themselves mercifully in pursuance of that noble aim. Sometimes they don't even bother to show up at work if they're having too much fun doing something else. And everyone — except a few old Westerners — finds that perfectly acceptable.

And for a few days, you become Tahitian. You sing with them, sing with them and drink with them. They'll teach you a toast — *manuia* — that means luck, love, life, happiness and all the good things you can think of. They'll tell you stories and you'll never stop telling them what it's like where you come from. No matter how you try to explain, they still find it incredible that somewhere across the sea lives a strange breed of men who devote their lives to never-ending toil.

Rangiroa. A little O lost in an infinite sea.

You first see this little atoll from the air. A little O lost in an infinite sea. A thin strip of land stretching out in both directions to form an almost perfect circle. A life preserver of solid earth in a completely watery world.

Walk in either direction around this ring and always — always — you end right back where you began. Suddenly you become aware of something you always knew — yet didn't know — that you can't ever be anywhere but where you are. And you experience what *here* means.

Here, on Rangiroa, you live in a Kia Ora village. You sleep in a little thatched hut (faré) and see by lantern light. Yet you experience an epicurean phenomenon that no gourmet worth his palate could pass within two hundred miles and not drop by for a bite to eat. Imagine sitting on the sounding sea, under a thatched roof, being served French haute cuisine on linen by beautiful brown-skinned girls in pareus.

Les belles filles sans merci.

Kia Ora, Rangiroa is a unity of extremes. The civilized and primitive at once. La plus elegante and au naturale. It's fishing from an outrigger canoe while munching on a millefeuille napoleon. It's a shaggy dog named Caesar who wanders in and out of your room at will, a supercilious Maitre d' Hotel named Andre who makes you eat all your haricots verts, and a blonde Tahitian goddess named Elke who drags you out on the reef at night to look for sea shells. It's fresh flowers in your room, a bottle of Romanee-Conti, 1959, les belles filles sans merci lying bare-breasted in the sun and a sign in the lobby that says: "When you go to the village, be sure and cover up. Because the natives are quite modest."

Moorea. A sanctuary for kings.

Moorea — you remember it from the film, *South Pacific* — is as it always was. A place you come to to be rejuvenated. In ancient days vanquished Tahitian warriors came to Moorea to find sanctuary. And it was here that King Pomare came to hide when things got too hot for him on Tahiti.

Like the island itself, the Kia Ora village on Moorea was designed to ease the spirit of its burdens. All you have to do is be there and they begin to disappear. Everything was planned to make that happen. Even the view of Tahiti off on the horizon you get from your faré. Each evening as the sun is setting, a kaleidoscopic Monet appears before your eyes.

No clocks or watches wanted.

Moorea is a timeless place. A place that has no need of maps or clocks. A place where you can't be late because there's nothing to be late to. A place where you do whatever you're doing and are content.

And Kia Ora, Moorea is also timeless. Great care was taken to weave the past into the present. They even pick you up in a horse and carriage. And then there's the famous trading schooner, *Vaitere*, which, under 17 different skippers, made its rounds between the islands carrying copra. Today it's permanently moored off Kia Ora as one of the world's most unique discotheques.

Something happens to you in this magic, timeless spot. A spell is woven. Like the *Vaitere* you become part of where you are now. And like it, you're no longer the same as you once were.

Suddenly your past is gone. Suddenly everything you thought vital to your existence, everything you thought made you you, is gone. Hopes and ambitions, debts and possessions, gone. The noonday brilliance of your life and all its midnight horrors, gone. Everything you left behind, gone. And you're left with only one thing. *Now.*

And when you're riding the surf in an outrigger, you're there with the waves, the wind and a thousand shades of blue. And when you're snorkeling on the reef, you're there playing tag with the fish, darting in and out of castles of coral. And when you're dancing on the *Vaitere*, you're there with the fun and the music.

It doesn't stop when you get back home.

All things that begin must end. And the time comes when you strap your watch back on and fly back home. For the first time in a long time you let your mind slip back into the past. Back to Rangiroa and Moorea. Back still further to other vacations you've experienced. Remember how all those nagging problems you left behind came crashing in on you when you got back?

"This time, whatever you do," you say to yourself as you step off the plane, "you're not going to get caught up in it again." Then that little voice speaks up — you know, that nasty little fellow that keeps chattering at you all the time about all the things you've got to do. "Quit kidding yourself, pal," it says, "you're caught up in it already."

It's been almost a year since I got back. And I know that little voice was lying. I didn't get caught up in it. Not entirely. I know I didn't because every so often I find myself being right where I am, doing whatever I happen to be doing. Like I am *now* as I write of my experiences. Just as I was *then* as I was living them.

I can't prove it but I still believe it's true: Once you experience things as you do on a tour like this, you'll go on experiencing them that way — every once in a while — for the rest of your life. Like it or not.

Manuia,
Jack Raymond.

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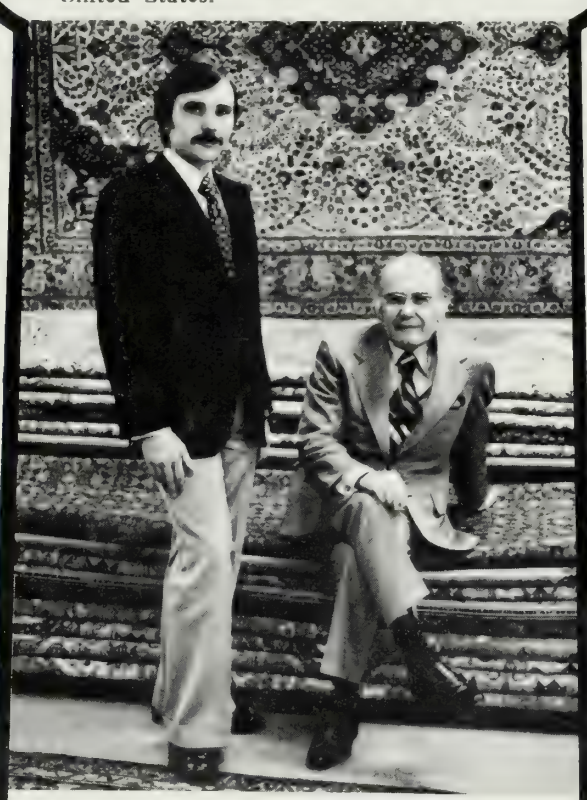

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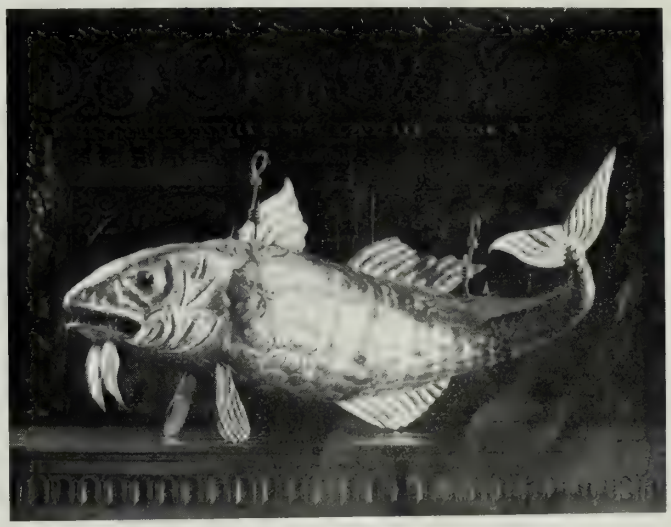

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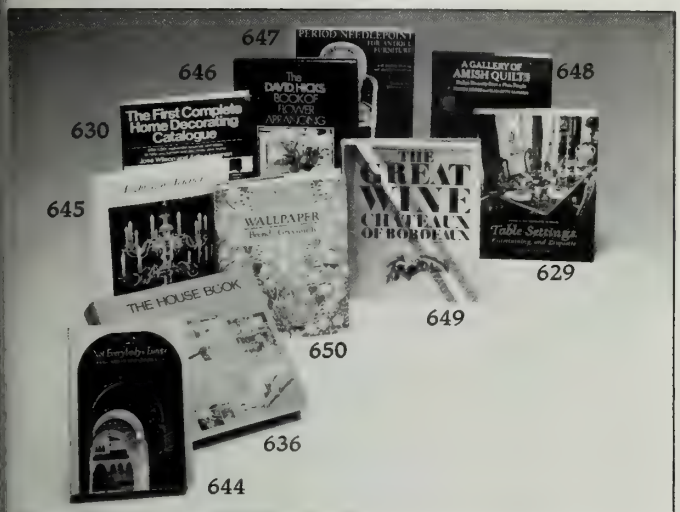

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A selection by our editors of books on the art of beautiful living. Exclusive to Architectural Digest readers. (See page 177.)

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(See page 164.)

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'See page 10 .)

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_____JAN/FEB 1971/ A Manhattan apartment by Michael Greer; a French country castle in Newport Beach; New Jersey residence by designer Joseph Braswell.

_____MAR/APR 1971/ Ingrid Bergman's country home in France; the Woolworth Donahues' Southampton estate; "The New Elegance."

_____MAY/JUN 1971/ Miami Beach penthouse; a Texas residence by designer John Astin Perkins; Le Bristol Hotel in Paris; Carmel Hideaway; swimming pools.

_____NOV/DEC 1971/ Villa near Rome; the story of Antique Roses; John Barrymore's old cottage restyled; tablefashions.

_____JAN/FEB 1972/ Bellingrath Gardens; The White Magic of Tony Duquette; Comfort for the Courtly Eighteenth-Century French Manor.

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_____JUL/AUG 1972/ 450-year-old Hacienda Historica of Mexico; New York executive offices of Revlon Cosmetics.

_____NOV/DEC 1972/Woody Allen's Penthouse; Antique Jewelry of the Diamond Age; The Los Angeles home of the Chandlers.

_____MAR/APR 1973/ Moulin des Corbeaux by designer Charles Sevigny; San Francisco Classic; an Easter Fantasy; Fabergé Eggs; Ireland: Land of Welcomes.

_____MAY/JUN 1973/ Investing in Antique Furniture; Buying a Home in Europe; bachelor condominium design by William Gaylord; The Nonconformist Collector.

_____SEP/OCT 1973/ The Edward M. Kennedy's home in McLean, Virginia; Living Color by Richard Ohrbach; Hammamet, Tunisia.

_____NOV/DEC 1973 The Villa Cornado of Andrea Palladino; Antique Toys; The Collectors; Napoleonic Porcelain.

_____JAN/FEB 1974/ Fashion magnate Cyril Magnin's hotel residence on Nob Hill; Edward Durell Stone's Manhattan graystone; Remembrance of valentines past.

_____SEP/OCT 1974/ International Interiors; American Indian Paintings; Farmhouse in Manhattan; Old Westbury Gardens; Antique Tapestries; Netsuke.

_____MAY/JUN 1975/ Discovering the Best International Interior Design: London, Rome, Paris; The Stavros Niarchos Yacht; Jean Kerr's home; Empire Furniture.

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DESIGNED FOR READING

A Tapestry of Secrets
By Robert Bartlett Haas

Oriental Rugs, A Comprehensive Guide *Murray L. Eiland (Revised and Expanded Edition) The New York Graphics Society/Boston, Massachusetts, 1976.*

By all odds the most useful, well-researched and up-to-date book on the old and new rugs woven by the Persian, Turkish, Caucasian and Turkoman peoples is this new well-illustrated edition, by Dr. Murray L. Eiland.

The pitfalls of buying "coffee table" books on rugs in the hope of untangling the complexities of rug history are well known to many readers. Here is a book simply written by a man who not only knows all the pertinent research, but who has also traveled to the remote places whereof he speaks; who not only understands the cultural history of the periods and peoples about which he writes, but who has learned the reality of rugs as a dealer and as a very serious collector. To top it off, he is a practicing psychiatrist who pursues his interest in rugs as a kind of humanistic hobby.

The first thirty-two pages of the book cover the basics of rug history and development—from the mythology of Greek and Roman sources to the 1949 excavation of the "Pazirik Carpet," which has been dated by the radioactive carbon test as fifth century B.C.; from the fifth and sixth century A.D. fragment finds in eastern Turkestan (a gap of a thousand years) to the Anatolian carpet finds, which date from the thirteenth century A.D.; from the fourteenth- and fifteenth-century appearance of "Oriental Rugs" in European paintings to the "Golden Period" of carpet making in the sixteenth century, when Europe, through trade and conquest, found them indispensable.

Sensible chapters on "Elements of Design," "The Problem of Dyes" and "The Construction of Carpets" follow. Dr. Eiland's passion for his subject is perfectly evident in the book, but primarily through his devotion to the measured statement and the modest claim. For example, he cautions us about the pitfalls of dating and misdating rugs, about making arrogant judgments as to what are "authentic" or "corrupted" designs, about looking too avidly for "symbolic" meanings in rug patterns. He makes clear the difference between "natural dyes," "aniline dyes" and "chrome dyes" and the vexing problem of the "chemical treatment" of rugs, which damaged so many imported to America in the 1920s. He deals with knotting techniques, looms, the materials used in weaving (principally wool and cotton), and weaves (pile and flat), with clarity and simplicity. Of great practical help is the section on methodical rug examination, which demonstrates the procedure for investigating warp, weft, pile, sides, ends, colors and rug texture as valuable clues towards identification.

The major portion of the book, however, deals with rugs of the four areas and groups of peoples referred to above. Conspicuously missing are the rugs of China, but Dr. Eiland has been thoughtful enough to promise us an entire book on that subject next year.

Each of the ensuing four chapters undertakes to present the rugs of a given culture against a background of its land and people, historical and current rug weaving in the areas under consideration, and detailed contemporary maps of the principal production centers, whether cities, towns or villages. Population and production figures have the advantage of being up-to-date, a fact which cannot be claimed by most of the other rug books on the market today, and which is the result of Dr. Eiland's constant travel and research in these areas.

...THE "GOLDEN PERIOD" OF CARPETS, WHEN EUROPE FOUND THEM INDISPENSABLE.

The book differs in another respect from many others: it deals almost exclusively with rugs that date from the nineteenth and twentieth centuries and does not try to build false expectations among new collectors that the great pieces of the "Golden Period" of rug making will often be found outside of museums.

Most of the illustrations are in black and white, but several sections of new color plates appear in the new edition, and are excellently reproduced. Whether in black and white or in color, each rug is analyzed in detail. In addition, each chapter has a section of notes that amounts to an excellent bibliography.

It will be a long time before another general Oriental rug book is able to displace this one, in objectivity, usefulness or completeness.

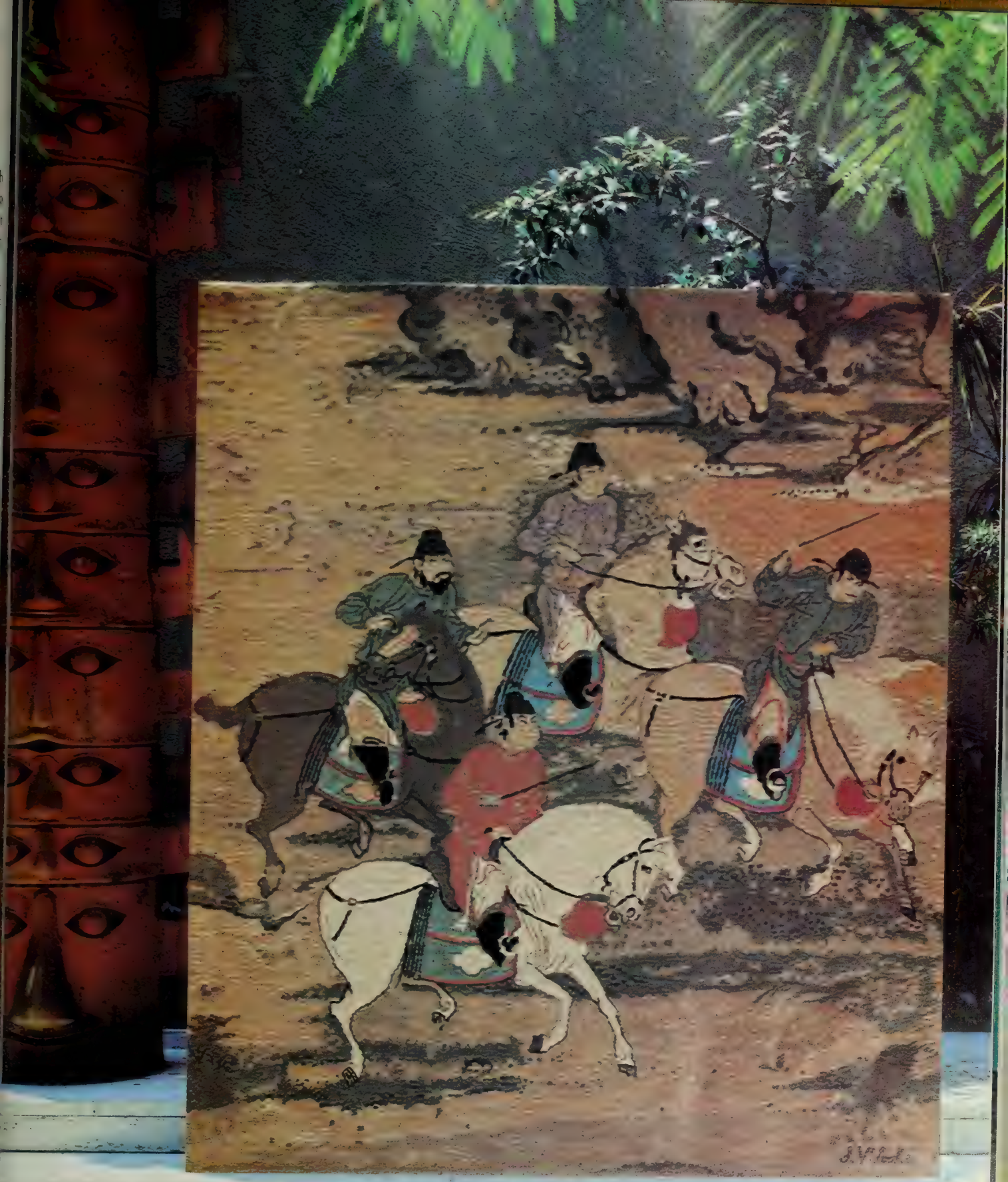
The Dyer's Art: Ikat, Batik, Plangi *Jack Lenor Larsen with Dr. Alfred Buhler and Bronwen and Garrett Solyom, Van Nostrand Reinhold Company, New York, 1976.*

The advent of a publication on a neglected area of the textile arts—resist printing—by the designer-craftsman Jack Lenor Larsen and a group of fellow researchers and enthusiasts, is a much-needed volume that should be received enthusiastically by readers.

Indeed, it is more correct to say that this is a book about resist *dyeing*, for the special art involved is more concerned with the various processes whereby liquid color "produces ornament not on cloth, but in it," than it is with the "thirsty cloth" itself.

The Western world, in its tendency to focus on weaving traditions (think of the Medieval, Renaissance, Baroque and Rococo velvets, damasks and brocades) and

continued on page 176



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DESIGNED FOR READING

continued from page 174

on the processes for printing ornament on cloth (think of the printed cottons of the eighteenth and nineteenth centuries), has tended to overlook the "very special forms of artistic expression" created in other parts of the world "with the art and techniques of simultaneously coloring and ornamenting cloth through resist dyeing."

Other parts of the world—India, Japan, Indonesia, Central Asia and West Africa—"show as much—if not more—concern for resist dyeing than cloth making." The cloth itself is of no more importance to the resist dyer than is the canvas to the painter.

This point of view is confirmed by even a superficial look at the gorgeously dyed kimonos of Japan or the varied wax batik sarongs of Java. Further evidence

...THE GORGEOUSLY DYED KIMONOS OF JAPAN, THE VARIED BATIK SARONGS OF JAVA.

gathered by the authors of this volume brings before our eyes superb and varied examples of resist dyeing "from dozens of cultures on every continent," and shows us, in depth, an art form at least equal to weaving.

We learn that resists may be divided into three major groups—*plangi, batik* and *ikat*. Each term refers to a type of resist dyeing that has been practiced over a long period of time and over extensive areas of the world. *Plangi*, for example, refers to such processes as tie-and-dye or knot-and-dye. After dyeing, the "resist portions emerge as negative patterns." *Batik*, on the other hand, most often produces its resist portions by the applicaton of "fluid or semi-fluid substances which solidify on the cloth itself so as to render it impervious to the dye bath." The third term, *ikat*, refers to a process of predyeing segments of the warp and/or woof threads in a programmed manner (by the use of resists), so that the pattern emerges as a result of this, but in the weaving.

Nine distinct resist methods have been identified, all variations of the three described above; in no continental area today are all nine methods practiced. This classification system is the result of the research of co-author Professor Alfred Buhler, past director of Basel's Volkerkunde Museum, and one of the world's leading authorities in ethnic fabric.

Superlative examples of resist dyeing in all its variations, however, illustrate this volume in several hundred photographs, some eighty of which are in full color.

Throughout this lavish publication there are salient points about both historic and tribal styles. And contemporary artist-craftsmen will undoubtedly continue to explore the possibilities of resist for new design; their work (well represented in the book) may be not only an extension of the art, but may also achieve new attention and suggest new qualities for the industrial level. □

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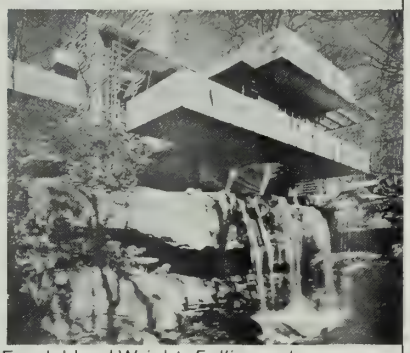

Frank Lloyd Wright. *Fallingwater*, Bear Run, Penn., U.S.A.

It's just as if Fallingwater had been a house **on** a hill and not — as Frank Lloyd Wright insisted — **of** the hill.

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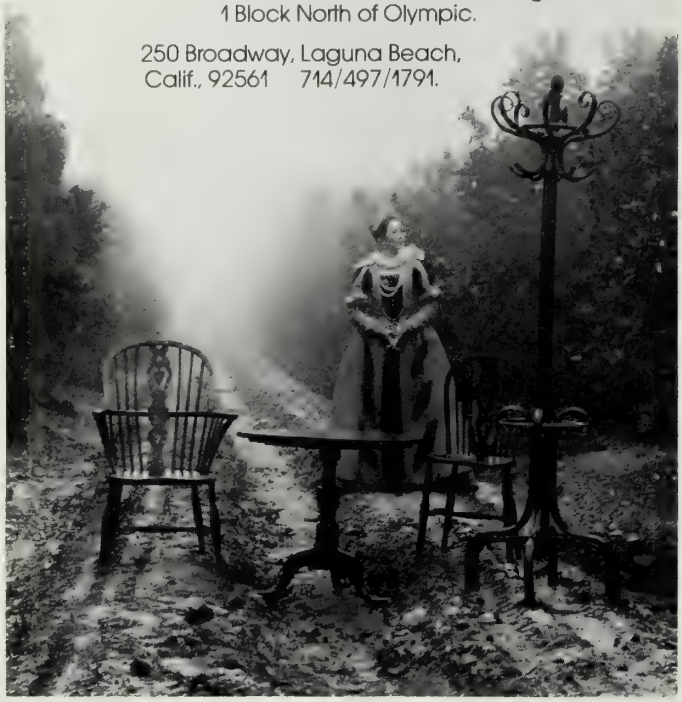

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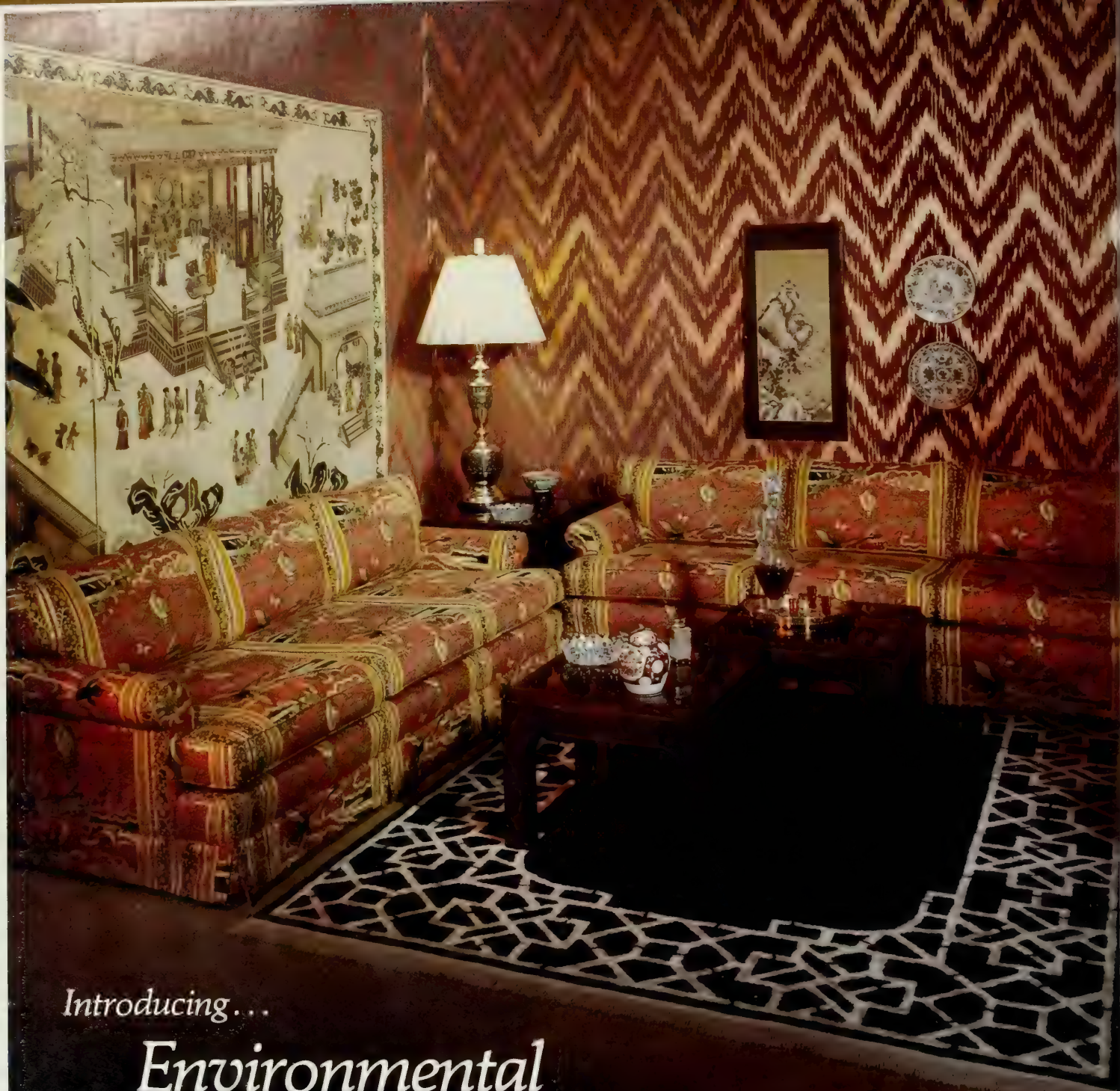

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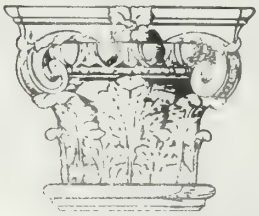

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WINE

Tokay: The Royal Hungarian

By Roy Brady

HUNGARIANS HAVE BEEN unaccountably abundant among my acquaintance. They are mostly a generous and convivial lot, though they do speak a totally opaque language. In other European languages the word for wine is something recognizable like *vino, vinho, vin, wein,* or *wijin.* The Hungarians will have none of that. They call it *bor.*

The important thing is that they are a wine-drinking people; they have an exceptionally agreeable old saying: "All business ends in wine drinking."

Classic Vineyard

Historically, the country was once almost three times as big as it is today, but in 1920 the Treaty of Trianon handed large slices to various adjoining countries. Yugoslavia was given the corridor to the Adriatic Sea, leaving Hungary landlocked. But in spite of the huge territorial losses, most of her classic vineyards remained within the new borders. She kept the excellent white wines of Lake Balaton, the famous *gri Bikavér* ("Bull's Blood of Eger") with the angry-looking bull on the black and red label, and many others. Most important, she kept Tokay—or *Tokaj,* as it is in Hungarian. Though it has given its name to Hungary's most famous wine, Tokaj is a modest town without so much as a proper hotel to accommodate visitors. On labels, its name often appears in the designation *Tokaj-Hegyalja.* The second word means "foothill district"; Tokaj is in the foothills of the legendary Carpathian Mountains where two rivers join on their tortuous way to the Danube.

Tokaj is a whole family of wines, somewhat in the German manner. All are white and all are predominantly from the Furmint grape, which was brought to the district by Walloons in the thirteenth century.

Catherine the Great's Favorite

The higher grades of Tokaj were long reserved for the great ones of the world and their intimates. Catherine the Great always sent a band of Russian grenadier guards to make sure that her share arrived safely at St. Petersburg. The Emperor Franz Josef was in the habit of sending special vintages to Queen Victoria. Voltaire found that Tokaj brought forth an enchanting sparkle of wit.

The Tokaj-Hegyalja district enjoys long warm autumns that encourage growth of the same Botrytis fungus that makes great wines in Germany and in the Sauterne area of Bordeaux. The Botrytis draws water from the grapes, thus concentrating their juice. The very small fraction of grapes so affected are called *aszu.* They are put into a tub called a *puttony.* Mention of these terms is not mere window dressing; they play a role on labels.

continued on page 180

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continued from page 178

A trifle of juice oozes out of the aszu grapes and is collected to become *Tokaji Eszencia* ("Tokay Essence") after a fermentation drawn out for years by the exceedingly high sugar content of the juice.

Next, the remaining aszu grapes are crushed so thoroughly that they become a paste. At the same time, all the other grapes that did not reach aszu stage are crushed in the usual way, and some of the aszu paste is added to them, the amount being indicated on the label as so many *puttonos*. I have encountered only the designations of "three," "four," and "five," though "six" is said to exist. On the whole, the greater the number of *puttonos*, the sweeter, richer and finer the *Tokaji Aszu*. They are dessert wines, or wines to be drunk thoughtfully by themselves.

THE EMPEROR FRANZ JOSEF WAS IN THE HABIT OF SENDING SPECIAL VINTAGES TO QUEEN VICTORIA.

By far the most remarkable Tokaj that has come my way was an aszu, no puttonos specified. The label was highly succinct, as was often the case before winemakers were seized by the current urge to tell all. It read: "Ungar Wein. 1876 Tokayer Ausbruch. Nullum Vinum Nisi Hungaricum." Being a country of many languages, Hungary does not hesitate to mix several. German is common, and *Tokayer Ausbruch* is the equivalent of *Tokaji Aszu*. Happily for us, they now tend to give the essentials in English, on wines sent to the United States.

The Most Imperial of Wines

This 1876 aszu had been imported before 1900 by Lorenz Reich, who specialized in Hungarian wines, at 334 Fifth Avenue, New York. He laid away a quantity of it in his personal cellar but had the bad luck to die, in 1913, before the wine reached its best. His widow survived him by many years but never used the wine, which was finally bought by M. Lehmann, Inc., from whom I acquired it. A visit to California by the late Ronald Avery of Bristol, in 1964, seemed a suitable occasion for opening it. Ronald Avery was perhaps the last of the old-school English wine merchants; a fine palate, a genuine English eccentric, a great gentleman, and a man with more experience in old Tokay than all the assembled company. He said it was truly great, and I agreed. It was one of the dozen finest wines of any kind I ever tasted. The bouquet was overwhelming and the flavor of the 88-year-old wine was as fresh as the smell of bread hot from the oven.

When the communists took over, it seemed that the most imperial of wines had to be doomed, but it was not. Tokaj is thriving and they are still making a little Essence. It was reported to be used only for blending, but recently I tasted a wine called Tokaji Aszu Essencia 1964, a very heavy, sweet, raisiny wine—a strange, unfamiliar wine. Was the 1876 like that when it was twelve years old? □

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DESIGN FEATURES

Fashion designer Arnold Scaasi's Long Island country home. John Cottrell's French Provincial translation for Bel Air. Jay Spectre's contemporary elegance in a Manhattan apartment. Architect Ted Grenzbach's unique residential design for Alfred Hunt of Pittsburgh.

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Architectural Digest Visits:
FRED ASTAIRE
at his home in Beverly Hills

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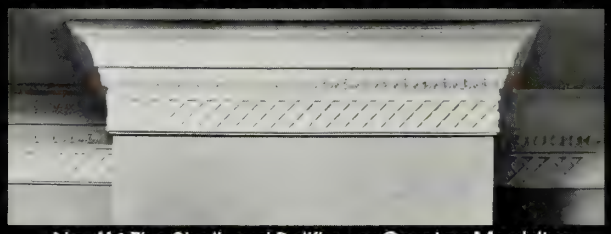

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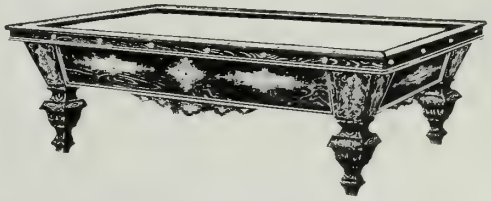

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TABLE OF CONTENTS

March/1977:
Volume Thirty-Four/Number Two

Cover: The living room of a New York apartment designed by Jay Spectre. Featured on page 56. Photographed by Jaime Ardiles-Arce.

INTERIOR DESIGN

Manhattan Accent 56
Using an International Vocabulary
Interior Design by Jay Spectre

Dickensian Charm in Chelsea 62
Antiques Dealer's London Retreat

Florida Idyll 66
Finding Solutions for a Coconut Grove Triplex
Interior Design by Michael Tedrick of Lloyd-Tedrick

An Assured Reprise of Traditional Design 76
Honoring the Past
Interior Design by Keith Irvine and Thomas Fleming

Architectural Tour de Force 88
A Surprising Approach to Aluminum
Architecture by Edward Grenzbach

A Burst of Art and Color 102
Fashion Designer's Long Island Country House

A Fresh Bright Spectrum 118
Traditional and Contemporary at Ease
Interior Design by John Cottrell

Exercising Options 132
California Designer Magnifies Small Space
Interior Design by Fred McCown

A Unity of Setting 140
Seattle Designer's Quest for Harmony
Interior Design by W. David Poot

ART AND ANTIQUES

Photography: Classic Images 70

Egyptian Treasures 136

SPECIAL FEATURES

Architectural Digest Visits: Fred Astaire 82

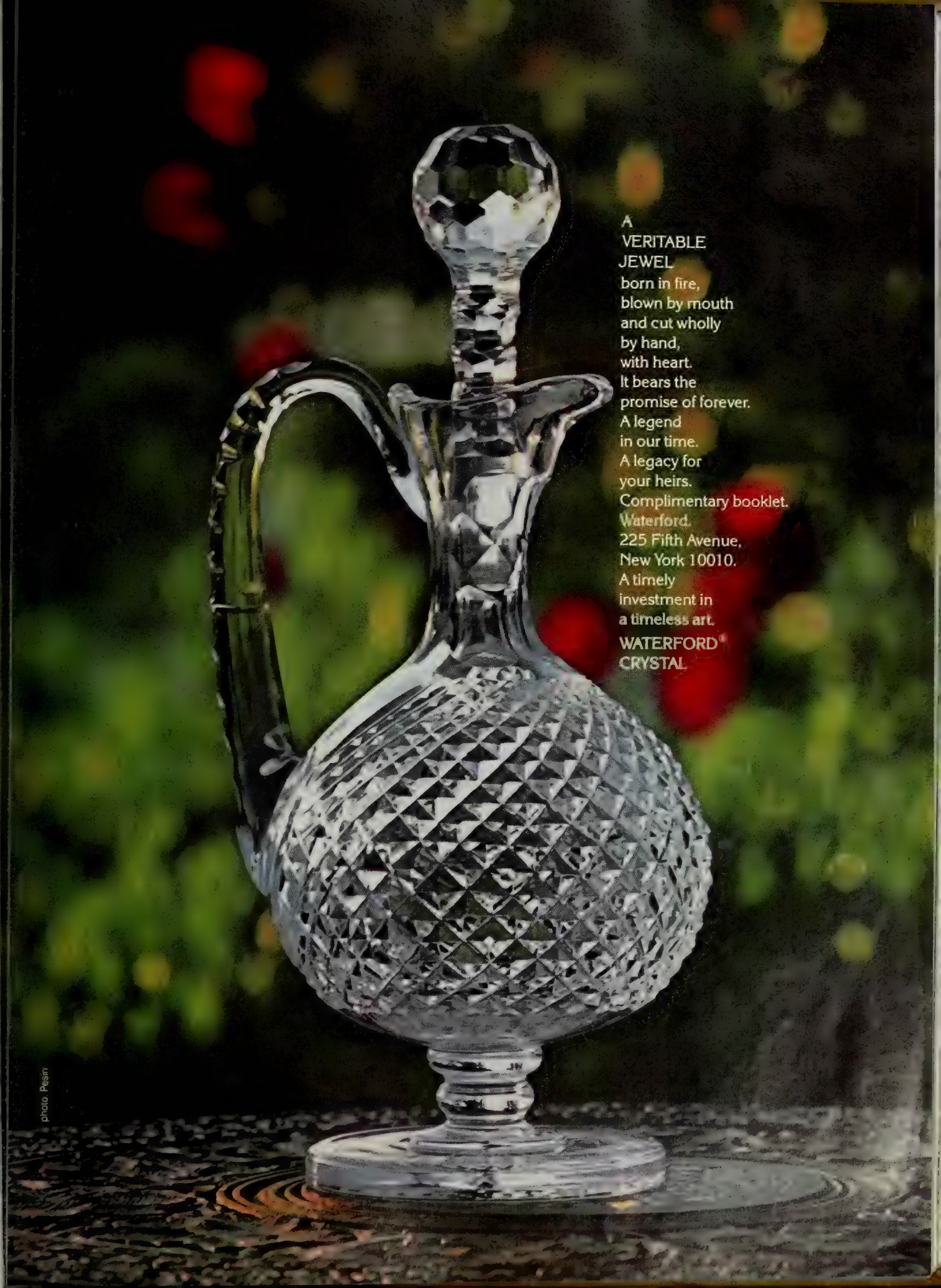
The Collectors 96
Thierry and Jean Feray in Paris

Hawaiian Arcadia 110
An Unusual Tropical Garden on Kauai

Newport Restorations 124
The Renascence of Early America

Falaknuma 146
The Timeless Past at Hyderabad

Letters from Readers **8**/ People Are the Issue **14**/ Guest Speaker **20**/ Russell Lynes Observes **26**/ Van Day Truex on Design **32**/ Design Dialogue **40**/ International Art Market **47**/ Collector's Close-up **52**/ Previews **172**/ Editors' Selections **176**/ Travel Notes **188**/ Modern Furniture **192**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George E. Koval
Los Angeles, California

I want to thank you for the mention in your September/October 1976 "International Properties" of one of the properties that we are marketing here in Natchez. As a result of this article we have received numerous inquiries for information from throughout the United States.

Robert B. Haltom
Natchez, Mississippi

Thank you for your beautifully photographed, written and presented article about my collection of furniture, in your September/October 1976 issue. To look at objects as seen through the lens of a camera and listen to words spoken back is a revelation. My thanks to the staff.

Fred E. Wehmer
New York, New York

With real gratitude we have seen and read the fine story on Vizcaya in the November/December issue of *Architectural Digest.* As one of the people who have tried to help in its "constantly being restored through private contributions," I am especially glad that the coverage has come at such a critical time. We are traversing every possible approach to have major funds allocated for mandatory superwork on the deteriorating foundations and structural elements resulting from sixty years of exposure to the destructive action of tropical salt air.

James Merrick Smith, ASID
Coconut Grove, Florida

I am a Greek reader and admirer of *Architectural Digest,* and would like to congratulate you on your perfect work.

continued on page 10

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LETTERS FROM READERS

continued from page 8

Each page, each issue, always has something so fascinating and so very interesting, which immediately captures the reader's eye. In many of your issues I have also been admiring the homes and the interiors of beautiful houses in Greece, with their typical Greek architecture and classical historical influences.

Mrs. Leonidas Migliaressis-Phocas
Athens, Greece

I feel Lester W. Orion took the wrong point of view in his letter in your September/October 1976 issue, criticizing the American Art Pottery article. Rather than considering the pottery and associated article mundane, he should consider his attic unique. I'm quite sure that some of the designers mentioned in your magazine would give their right arms for some of those pieces.

Edgar George Brown III
Hatboro, Pennsylvania.

In the article on the Johnson guest house in the September/October 1976 issue, two points are worth noting: This is one of five apartments in Guernsey Hall, a large Italian-villa-style house built in 1850 by architect John Notman, which was saved from demolition by the conversion to condominiums. The point of conversion was to save the house with its fine detail, especially the octagonal central stair hall. These guest quarters are several blocks away from the owners' houses, and this gives them the opportunity to entertain family and friends for extended visits, with more freedom.

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Short and Ford, Architects
Princeton, New Jersey

Can it be that the Designer At Home, Harrison Cultra, as described by Rosemary Kent in your September/October 1976 issue, really lives that way? What, in heaven's name, is special about serving tea, any kind, no matter how artfully presented, with Pepperidge Farm cookies?

Frances Altman
Atlanta, Georgia

Your magazine reflects the imaginative design and decoration pursued all over the world. I enjoy deciding if I like the particular decoration and why. Each home contains food for thought; each designer's philosophy opens a new door. I hope you never run out of material to cover.

Jan Wynn Cole
Austin, Texas

My compliments to you on your beautiful magazine. So many of the magazines these days are of such a poor quality that it is a joy to look at yours. I especially enjoyed the article on Truman Capote's beach house.

Miss Olga Chernenkoff
Regina, Saskatchewan, Canada

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PEOPLE ARE THE ISSUE

"Why is your magazine called Architectural Digest *when it is really about interior design?" we are often asked. It all began in 1920, when the magazine was founded as an architectural trade journal. Obviously the title was appropriate then. However, when the subject matter evolved through the years to emphasize interior design, our publisher, Cleon T. Knapp, decided to retain the original title as a link with the quality established in the past. Of course, just as our quality is rooted in our past, interior design begins with the quality of the architecture. For that reason, we try to keep architecture in sharp perspective. In this issue you will see a historic Indian palace, Doris Duke's restoration project in Rhode Island, and a contemporary aluminum-sheathed house in Pittsburgh.* Architectural Digest *is still an appropriate title.*

Paige Rense
Editor-in-Chief

Manhattan Accent

Spectre

Some designers have a regional quality to their work—a style that worked perfectly in New York or Sarasota, but which doesn't seem to travel well. On the other hand, there are designers whose work is in demand from coast to coast and who are as likely to be in Colorado Springs as they are in Chicago. Jay Spectre is definitely in the latter category. *See page 56.*

Dickensian Charm in Chelsea

Long

London antiques dealer Stephen Long literally mixes business with pleasure. The ground floor of an early-Victorian house in Chelsea is given over to his shop, while the rooms above are his living quarters; the two are barely distinguishable. In both spaces Mr. Long surrounds himself with memorabilia, treasures, flowers and curiosa. The home is far from being eclectically chaotic, however, and the overall decorative effect is engaging—as engaging as its owner. *See page 62.*

Florida Idyll

Tedrick

Michael Tedrick, of Lloyd-Tedrick Designers, Inc., describes his own home in Coconut Grove, Florida as a "conciliate environment where everything has a moment of greatness." Coconut Grove is a historic sailing village which has successfully rebelled against urbanization. His apartment follows this lead. "I like to design a space where clients create their own environment, and are willing to experiment with surroundings." *See page 66.*

An Assured Reprise of Traditional Design

Irvine and Fleming

To Keith Irvine and Thomas Fleming, one of New York's most enduring interior design partnerships, inspiration is often a relative thing. "So many of the people we work with have family possessions tucked away in old country houses that we find that a very large part of our work seems to consist in just rediscovering the many marvelous things that belonged to someone's grandfather or maiden aunt," Keith Irvine told us. *See page 76.*

Architectural Digest Visits: Fred Astaire

Astaire

Fred Astaire's Beverly Hills home matches its owner's personal style. A sense of ease and grace pervades the house, originally built by Mr. Astaire for himself and his daughter, Ava, then aged sixteen. She has since married and moved to Ireland. Today Mr. Astaire carries on a good deal of current business from his house, where his bedroom, complete with piano, serves as a quiet place to study dialogue and write music. *See page 82.*

Architectural Tour de Force

Grenzbach

Ted Grenzbach's work has appeared in *Architectural Digest* more frequently than that of any other architect. He has been called "the finest residential architect in America." And, after seeing the house in Pittsburgh he designed for Alcoa vice president Alfred Hunt and his family, we are inclined to agree. Although Ted Grenzbach is definitely best known for his residential work, he has also designed a wide range of commercial structures, including restaurants, hotels and office buildings. The uncommon denominator is Mr. Grenzbach's impeccable sense of proportion. *See page 88.*

The Collectors: Thierry and Jean Feray

Thierry and Jean Feray

Thierry and Jean Feray's Parisian Louis XV mansion is no less remarkable than the fine collection of family heirlooms and eighteenth- and nineteenth-century furniture it contains. The two brothers, descendants of Christophe Philippe Oberkampf whose firm created the *Toiles de Jouy* have devoted their lives to the acquisition of beautiful things. Their house was built in 1742. MM Feray found it in a sad state of disrepair and completely renovated it to its former magnificent state. *See page 96.*

continued on page 1

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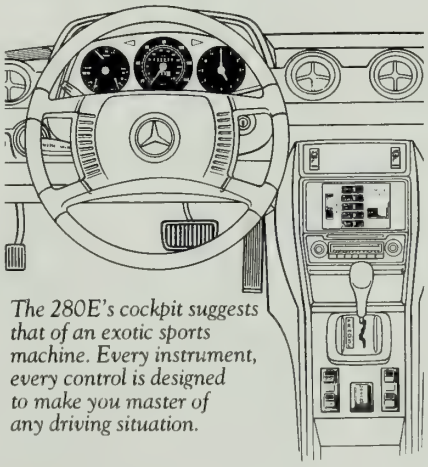

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PEOPLE ARE THE ISSUE

continued from page 14

A Burst of Art and Color

Scaasi

In the January/February 1977 issue of *Architectural Digest* we featured Arnold Scaasi's Central Park apartment. To complete the cycle, this issue covers his Quogue, Long Island summer retreat. Like its city cousin, the house is liberally suffused with Dubuffets and the work of other favored artists. Mr. Scaasi decorated the house and designed the furniture himself. The Victorian "doll's house" exterior of the Quogue home counterpoints a very contemporary interior. *See page 102.*

A Fresh Bright Spectrum

Cottrell

Interior Designer John Cottrell is a frequent contributor to *Architectural Digest.* In this issue, the French country home he translated to Bel-Air is a combination of the owner's fine antiques collection and Mr. Cottrell's selection of bright modern materials. He stated his objective this way: "to move my clients from a large estate into simpler quarters and to try and utilize their better furnishings and various collections." *See page 118.*

Exercising Options

McCown

Designer Fred McCown feels that upon entering a room a visitor should first sense an atmosphere, rather than observe individual pieces of furniture and fabric. This subtlety is achieved by the careful use of colors, textures and light, and it is exemplified in his own small hillside home. The 950-square-foot "enchanted forest" living space was made to seem larger by mirroring one entire wall, and more distance was added by brightly lighting the outside planting and subduing the interior lighting. *See page 132.*

A Unity of Setting

Poot

W. David Poot is a self-assured interior designer with an assertive boldness of style well suited to his nature. His own colonial home in Seattle reflects his eclecticism. "I believe my designs appeal greatly to all the senses: the tactile feel of horn and tortoiseshell, the pleasing atmosphere created by warm earthy colors, the sound of background music." He set out to create a "clean-cut and high-style" setting for his furniture and accessories, and accomplished this by the use of just two earthy colors throughout. *See page 140.* □

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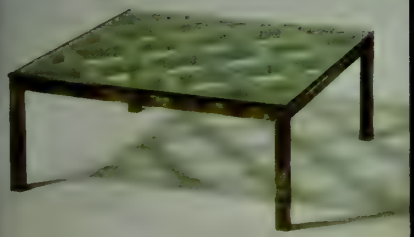

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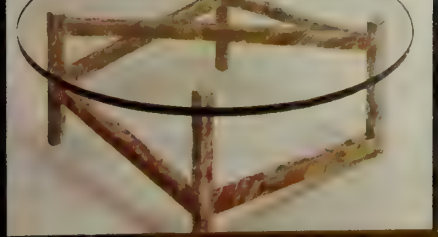

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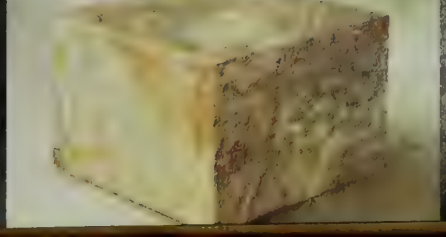

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Drawing by Mary Petty

GUEST SPEAKER

The Machine Deity

By T. H. Robsjohn-Gibbings

THE STYLE OF BUILDING labeled "International Style" faces a firing squad. International critics have condemned it to death. A new liberated generation of architects sharpen their pencils. Yet the rise and fall of the International Style has not been completely explained. One basic reason has been hushed up by critics—particularly those whose original credulity in applauding the style is now better ignored. Because of this lacuna few observers realize that the style, from its beginning, was based on the belief that, unlike all previous architecture, buildings must be identical with machines, and all such buildings were sanctified by God. The contrary belief that machines were soulless was crushed by intellectual manipulation and the belief took over that both machines and the International Style had the blessing of the Almighty.

Man Subservient

The International Style began in the twenties in Germany at the Bauhaus, a center for teaching architecture and related design. This teaching was based on the conviction of the school's leader, architect Walter Gropius, that machines had taken command of man, and man henceforth *must* willingly be subservient to the machine. Moreover, as Gropius himself put it, this new concept had the "blessing of the Almighty." Not unexpectedly, with this halo of spirituality illuminating the supposed unity of man, machine and building, a following of disciples spread from Germany to Italy to France and inevitably to America and particularly to New York.

The new cry was "Mechanization takes command," and older voices—already crying in the wilderness that the new belief had ugly undertones of authoritarianism—were stifled in Europe as "bourgeois" and shot down in America by modern museums and universities with the word "romantic."

In Paris, architect Le Corbusier ha world believers spellbound wit books of prophecy and intoxicatin delineations of future cities tha welded man, machine and building into a final God-sponsored utopia. Hi famous pronouncement, shoute from world housetops as a rule o faith, was that a house was "a machin for living." Le Corbusier conjured up cement contrivance with an as semblage of parts that converte human beings into an automatic un of the total assemblage. Fitted insid the contrivance, families interlocke with open cubicles. Interlocked ex posed sanitary cogs, stainless steel si ting units and sleeping units were a automated as Pavlovian dogs.

American Style

The next move was inevitabl America, with its power and wealth must of necessity be the world bastio for the International Style. The foun ers of the style, invited and eage arrived in New York. Gropius, r ceived with the reclame of a sta visitor, passed on to Harvard, built machine for living for himself a brought enlightenment to professo and students of architecture. Mies va der Rohe, speaking from the Americ bastion to a world audience, a nounced via the multimillion co gregation of a weekly magazine that the new heaven-blessed architectu "God is in the details." To attest th this was eternal truth embodied in t International Style, an archite quoted in the same issue and speaki for all American architects, declare "Mies is our conscience." Traili clouds of fictitious glory, Le Corbusi also levitated to America and, wi world attention focused in hope on t United Nations, proved that Ameri gave endorsement to the Internatio Style by housing representatives world governments in Le Corbusie

continued on page

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tinued from page 20

achine for bringing a measure of ernational order to the planet.

While modern museums, devotees iting for the media, publishers and iversities—all eyes heavenward—read the gospel, the elite of Interna-nal Style architects—feet on the ound—offered salvation to giant cor-rations and financial emporia. Both e latter, already aware that architec-e was an unsuspected *un*commer-l handout that gave reclame to a mmercial product, now saw some-ng even better was available. A new

MACHINES HAD TAKEN COMMAND...

pe of building could be purchased t sanctified product and finance, ce God Himself was in the details. ch was the immediate response that esidents and boards of directors—w called "patrons of art"—clamor-g for commercial sanctity granted by uilding in the International Style, embled sinners scrambling for bap-m and everlasting salvation.

Style Forsaken

Time, and the buildings themselves, used worldwide awareness that the ernational Style was a disaster. The sic reason, though even now largely perceived, was that the concept of d, machine and building in one s, for all its "functional" perfume, a udulent aberration and betrayal of e architecture. Today in the wake universal condemnation it can rely be stated categorically that cit-ns of the world, now confronted th iron-fisted glacial slabs lining ir streets, far from feeling over-elmed with the desire to prostrate emselves in adoration, are sub-nsciously aware they are mere spec-ors of an inhuman force, unex-ined, beyond their control, and in-ferent to the normal love citizens e to their environment.

But help finally came, and rolling on rk Avenue is the empty head of the chine god. □

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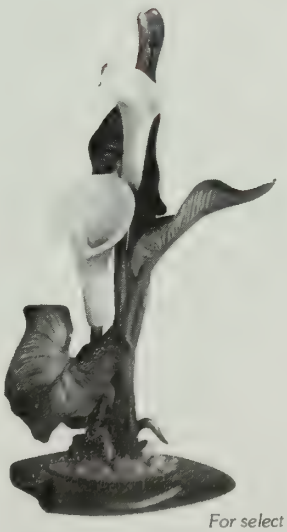

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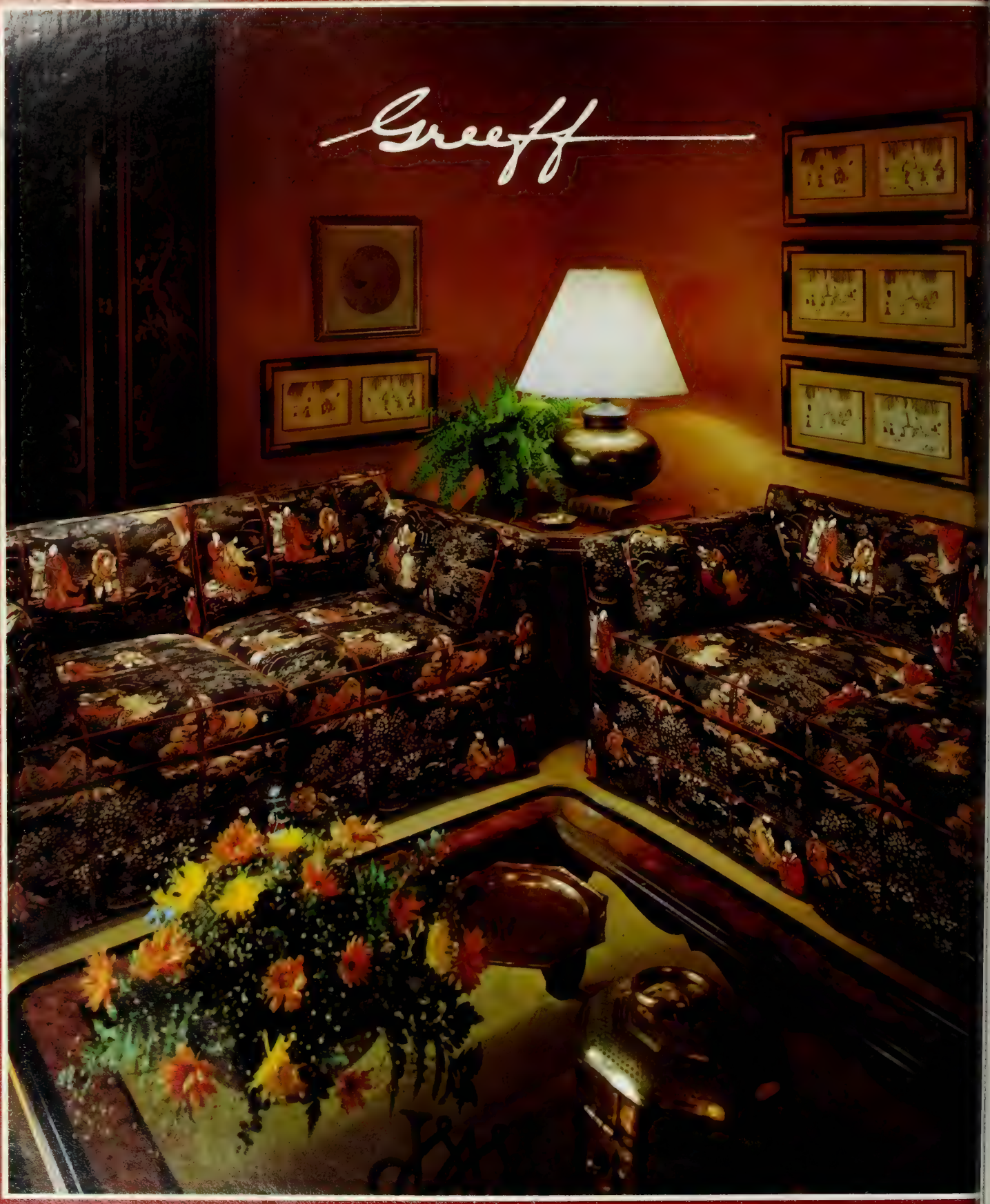

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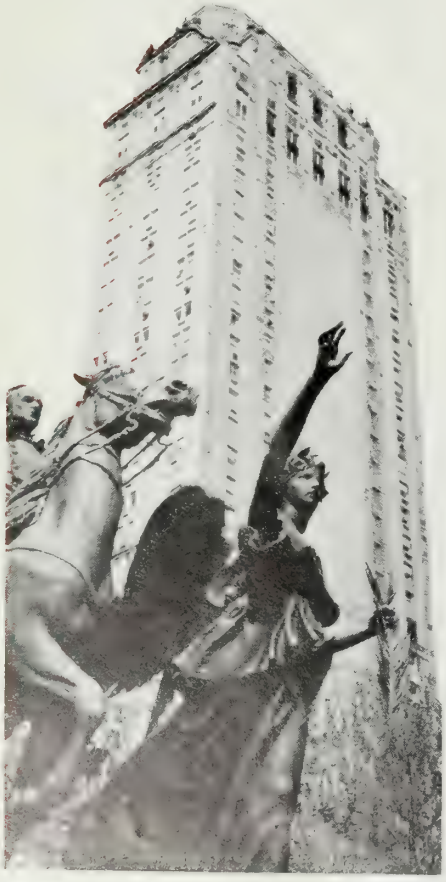

Drawing by E.R. Kinstler

RUSSELL LYNES OBSERVES

Peter Cooper, Meet Andrew Carnegie

A FEW DAYS after the Cooper-Hewitt Museum opened last fall with a large party in what was once Andrew Carnegie's house on Fifth Avenue in New York, I paid a call on Mrs. Lisa Taylor, the new museum's director. I arrived a few minutes early at the museum's annex and sat in the reception room along with two unopened cases of champagne, the only evidence of recent celebrations. The big moment for which Mrs. Taylor had been preparing since 1971 had come and gone. Her elegant ship was afloat, its course plotted, and its very skillful crew were at their appointed stations.

An "Ample" House

Mrs. Taylor's and the other administrative offices are temporarily in what might be called the *tender* of the museum, a stone building once an ample (forty-seven room) house occupied by the Carnegies' daughter, Margaret. It is just back of the museum and afloat at the edge of its garden. "Eventually this will be gutted," Mrs. Taylor said. "There's nothing here worth preserving. We'll build an auditorium for 250 in the basement, and a screening room. We'll have changing exhibitions and our adult programs here . . . and children's programs too."

The serious business of the museum goes on in the big house—study, preservation, conservation, cataloguing and display of significant parts of the permanent collection. It is there that designers, students of the decorative arts, and seekers after obscure truths and inspiration will find the millions of slides and photographs (cross-referenced), thousands of drawings and watercolors, oils and prints, samples of textiles, furniture, china, glass and other decorative arts in such profusion that the holdings rival those of the prodigious Victoria and Albert Museum in London, England.

It cost $1 million more to renovate and remodel the Carnegie mansion for Cooper-Hewitt's purposes than the $1.5 million that Andrew Carnegie spent to build it, in 1901.

"It was a very right time to open the museum in this house," said Mrs. Taylor, who looks like a china figurine. She speaks with a quiet, precise voice. "It is fashionable today to recycle, so we're right on target."

Restoration Antithesis

What Mrs. Taylor and architect Hugh Hardy (who was also responsible for the renovation of the St. Louis Art Museum and the Galveston Opera) have done is the very antithesis of what has come to be thought of as *restoration*. This is certainly not "Williamsburg-on-the-Hudson."

Mrs. Carnegie, who died in 1946, would not feel in the least at home in her house as it is today. She would be quite at home, however, in her garden, where there are still shrubs and trees whose planting she supervised at the time the house was built—azaleas, rhododendrons, crab apples and chestnuts. She would be surprised to find something missing from her front door on 91st Street. The canopy that Louis Comfort Tiffany designed to protect her from the rain as she stepped from her carriage is having to be restored, to the tune of $60,000.

In the 1930s I went to a Sunday evening musicale at the Carnegie house, and my impression was of a gloomy interior with very high ceilings and the walls hung from dado to moldings with what were accurately called "cow pictures" in the nineteenth century. There is scarcely a hint of that kind of dowdy opulence left, and yet there is no question that Mr. Carnegie got what he asked for when he told his architect to build a home "the most modest, the plainest and the most roomy house in New York." "Modest" meant sixty-four rooms

continued on page 3

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Designed by John B. Wisner, F.A.S.I.D.

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RUSSELL LYNES OBSERVES

continued from page 26

"plain" meant not the fashionable French château that other millionaires were building on Fifth Avenue; and "roomy" meant lofty ceilings, and spaces to dwarf elephants.

No attempt has been made in the renovation to deny any of this, but neither is it made much of. A museum is not a house, and where it came to sacrificing efficiency to nostalgia, nostalgia lost out in every case.

The new museum opened with a "theme" exhibition called "Man Transforms," a basic statement of the

... ARTS THAT RIVAL THE VICTORIA AND ALBERT MUSEUM.

inevitability of design as a universal condition of man-made environment. Mrs. Taylor called it "a learning-to-look show." It was both charming and tricky. It dealt with bread and stars, hammers and birdcages, cloth and city planning. It was also an extremely popular exhibition.

A dozen years ago the collections were threatened with sale and dispersal among other museums because Cooper Union could not afford to house them. A hoard of friends, other museums, and the Smithsonian Institution came to the rescue, and when the Carnegie Corporation presented the house and land (worth $10 million) everything was solved except where to get the money to make it viable. Mrs. Taylor went to work and raised some $6 million from foundations, corporations and friends.

But not, it appears, from the design community for which Cooper-Hewitt is the most distinguished protagonist in America. If the companies that own it most and ought to love it most will get off their chaise longues and help, I have no doubt Mrs. Taylor will get what her museum needs and most certainly deserves. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was managing editor of *Harper's*

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VAN DAY TRUEX ON DESIGN

The Nuances of Interior Lighting

LIGHTING AN INTERIOR is one of the most important factors in the design of the interior—be it public or private. The variety and possibilities of modern lighting constitute one of the most exciting advances in contemporary design. It is so exciting that there may well be a tendency to overdo and abuse these very possibilities.

The development of "spots" and "cans" and the ability to lower or increase the intensity of light by manual control are important additions to the lighting palette.

Public lighting depends on the function of the space to be lighted—and function should be the main control—be the range from general radiance to spot emphasis, or both. Of course the same ingredients are true also for private use but they are treated differently.

Dramatic Illumination

Think of the dramatic development in museum lighting—the emphasis that can be given to a work of art—the full flow of light or the directed ray revealing with controlled light and shade the modeling and texture.

In the theater and television, light can be close to the most important element. It alone can almost suffice to provide mood and design. I remember Rouben Ter-Arutunian, the brilliant stage designer, expressing the desire to do a production of Debussy's ravishing score *Pelléas et Mélisande* almost entirely with light.

Overlighting in public or private places can be as bad as underlighting—both made possible by the advance in technique. What about this spread of darkness in bars, restaurants and nightclubs? The category of bars and night spots can be rationalized, as underlighting is less questionable, and even desirable, in increasing privacy and a certain element of adventure. But in restaurants it is a disaster for any of us appreciating good food agreeably lighted. When dining, there should always be a certain festive atmosphere present, if possible.

Embellishing Pink Glow

I never can forget the lighting of the famous restaurant Larue in the rue Royale in Paris before the last war. You entered a softly glowing late-nineteenth-century gold and white room with delicate chandeliers. At all the tables in alcoves or the open area were individual lamps with pink silk shades. Nothing embellishes more than a pink glow over white-linen-draped tables.

This discussion of public lighting has purposely preceded private lighting, as all the possibilities are similar, but private lighting must be handled more discreetly. And with private lighting we have additional means—the table lamp, floor lamps and candles.

continued on page 36

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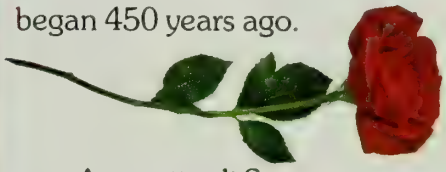

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VAN DAY TRUEX ON DESIGN

continued from page 32

Enthusiasm for all these new fixtures: "spots," "cans," shaded wall appliques (beloved of Billy Baldwin), can get out of bounds. Ceilings can be too festooned with fixtures projecting light indiscriminately.

First, plans should be made for reading and general luminosity, then additional lighting of pictures, objects and flora. A room empty of any objects of quality can always have a growing plant softly illuminated for embellishment. It is a work of art in itself.

Don't overdo the lighting of objects of importance. Don't advertise works of art. Let visitors gradually discover the quality rather than meet with a head-on encounter. For further inspection, step up the intensity.

To repeat, the ideal effect in a private room, as in a restaurant, should be a welcoming glow accented with light and dark areas to create *chiaroscuro.* Of course, the lower the glow, the sharper the contrast between light and dark areas, and the more dramatic the result.

NEVER, NEVER FORGET THE MAGIC OF CANDLELIGHT. IT IS THE MOST SUBTLE LIGHTING OF ALL.

Above all, with "spots," avoid as much as possible permitting them to blast into a person's eyes, forcing him to play a game of hide-and-seek to avoid this shaft of strong light smack on! Don't darken too much unless you prefer a nightclub-bar atmosphere.

Table and floor lamps are understandably in disgrace with those enthusiastic about other means of lighting—considering what abominations many of these indiscriminately selected shaded lamps have been and still are.

Opaque Intimacy

But there is no denying that the well-designed table lamp provides a quality of light in a private room not to be had otherwise—a circle of light illuminating, embellishing and functional—a well of light, an intimacy. The shades, properly designed to complement the bases, constitute another article. In general, the shade should be slightly noticed, if at all. It should be opaque, so as not to draw attention unnecessarily to itself, straight sided, with a larger diameter at the bottom, to spread light and permit a pleasant movement for the eye.

Lastly, never, never forget the magic of candlelight. It is probably the most subtle of all and the most "alive"—an exquisite addition to any and all lighting. As fireplaces disappear, the lighted taper can introduce the element of living fire into any room. Lighted candles add a festive note in the most intimate and personal manner. Another article could be written just on candlelight. □

One of the most respected names in interior design, Van Day Truex has held many prestigious positions, including the presidency of the Parsons School of Design. He was awarded the French *Légion d'honneur* and has served as a consultant for Tiffany & Co. since 1951.

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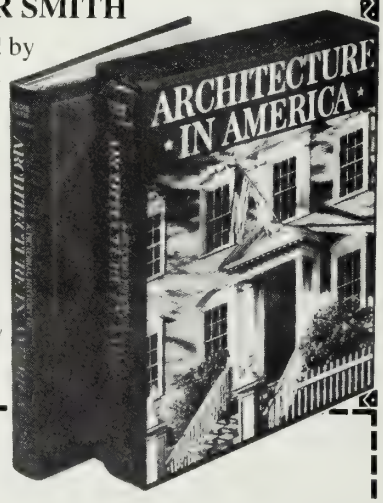

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DESIGN DIALOGUE

An Interview with David Hicks
By Elizabeth Dickson

WHILE SOME LUMINARIES connected with design view the long-term future for interior design and decoration with trepidation, British superstar David Hicks radiates optimism: "Money is changing hands from the multi-millionaires into the pockets of vast numbers of highly paid working and middle-class individuals.

"I doubt whether my services as an interior designer on a private project will be as much in demand as they are now in England, but my empire is growing. I have these franchise offices and shops," he gestures expansively, "and each year more private customers are asking me to go over and do one consultation. The work is then carried out by the shop in the country."

Less Self-Compromise

The David Hicks enterprise celebrates its twenty-first birthday this year and there is no sign of his empire's declining. On reflection, he admits the most useful knowledge acquired "is to compromise with myself much less. I have more authority. In the beginning it was difficult to get ideas across. No one has all the answers."

First priority, the designer says, is to be honest—about the furniture, the architecture. "If it's not an antique chair, we don't give it an antique finish."

His hallmarks can be summarized as geometrics in fabrics and carpets, mostly his designs: glass, steel, modern furniture with an element of the traditional; and a talent for lighting. Critics say his work shows his character—cold and calculating. Whatever else it may be, the formula is successful, and David Hicks explains, "The David Hicks style is very catholic; I have a tremendous versatility, as the six books I've written show."

Brisk Elegance

From his London headquarters, just a coronet's fling from the garden walls of Buckingham Palace, he controls his autonomy of design for all manner of interiors and merchandise. No geometric or color clues here. The tone is brisk elegance. Handsome, precise and impeccably suited, David Hicks offers tea to the visitor, smokes constantly and checks his next appointment on a gilt-edged leather pocket notepad. He beams a wide smile, flashes a steely gaze and you wonder how such confidence is born, and to what degree the charm is manipulated.

"Good manners, charm and enthusiasm will get you everywhere," is the immediate reply. "A person would be pretty stupid at forty-seven if he hadn't listened to people's opinions. My confidence gives the impression I'm ruthless, conceited, egocentric."

Sense of purpose is what he advises to those decorat-

continued on page 44

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continued from page 40

ing without professional help—and making room cards, which is what he does for clients: a card for each room, with cuttings, samples, chip of paint; then the cards are assembled to see how they work in relation to each other.

"Don't use too many ingredients," he warns, "otherwise you make yourself visually sick, as with an overrich meal. There's much choice—but getting a little bit of this and that, you end up with a mess."

Matisse influenced David Hicks's floral designs, Indian Moghul architecture accounts for much geometric interest, and inspirations come from Gothic architecture, Japanese simplicity, Japanese screens, and the Alhambra.

He says he is too much an amalgam of different elements to claim a personal style, and refers to the guiding influences of early stylish friends: Wilfrieda, Countess of Portalington for her way of assembling furniture; Pauline de Rothschild's personal magic with everything; Roderick Cameron's unsophisticated garden and "a wonderful sense of understatement" at Fiorentina; Billy Baldwin ("as an interior decorator, not an interior designer"); decorator Anthony Hale; and John Fowler as a classical designer.

"INTERIOR DESIGN IS TOO SERIOUS TO BE CONCERNED WITH FASHION."

Design Observations

On color: "I use bold, daring shades, but rarely in small apartments. I think color, pattern, all day, so I come home to an off-white neutral flat with antique drawings and objects arranged in a disciplined manner."

On textures: "Use of unexpected contrasting textures injects a youthful look. I was the first in England to have lacquered walls with Louis XVI chairs covered in tweed."

On simple lighting rules: "Rheostat switches to control light intensity, never naked bulbs, so lampshades should be opaque." (Hicks uses copper discs on top, to prevent glare on faces and ceilings.) And "uplighters and spotlights, though you cannot always do them in period rooms. A seductive bedroom is well lit."

On trends: "I produce new lines of home furnishings and merchandise because they need to be extended, but interior design is too serious to be concerned with fashion. Homes are serious places where people live, not something to wear and throw away.

"I'm an interpreter of people's tastes, so when I'm an interior decorator I'm looking through their eyes. But when I'm an interior designer, doing public areas, then I'm more dictatorial. The chairman of the board may change in a year, so the boardroom cannot be built around personalities. The same with a restaurant or hotel corridor—they have got to suit all manner of people. But whenever I enter a room I mentally start doing it up." □

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The Michael Greer Estate

By Howard Katzander

HE WOULD HAVE BEEN sitting in one of the best seats up front, recognizable immediately by his silver hair; erect, authoritative, rather austere, dressed to suit the occasion in a rough West-of-Ireland tweed jacket; composed, but impatient for the proceedings to begin. He would have disapproved of the ambience, a modest auction house

The antique scagliola table in blue, inset with five views of Rome, brought the high price of the sale—$5,750. It had stood in the library.

in Manhattan's east eighties. ("Snobbism," his enemies would have said; "An inborn dislike of disorder," his friends would have known.)

It was Michael Greer's period—Louis XVI liberally larded with Directoire and Empire. He would have bought lavishly, not bothering to keep even a rough running count of what he was spending—he never thought of money as a problem. His gleaming old Rolls would have waited at curbside.

Michael Greer's friends, colleagues and clients were on hand, as he might have known they would be. It was Michael Greer's last big event, but he was not there. A major figure of the interior design world, he died in April 1976 and the event was the dispersal of the possessions he had gathered from the four corners of the earth; had lived with and loved. The early-nineteenth-century bureau plat lavishly hung with ormolu bronze, which had occupied a corner of Greer's Park Avenue living room; the vast collection of obelisks, which were a symbol to him of the period he loved; the bouillotte lamps, fine ones from the early eighteenth century onward; the steel campaign furniture, once the pride of Napoleon's generals. It was all there. And in a few hours it all went.

The sale was held by the executors and the William Doyle Gallery, for the benefit of Greer's heirs, a brother and a nephew. His attorney, Geoffrey Vail, was on hand, looking grim and tight-lipped as the first lots were sold, visibly brightening as he noted the prices

continued on page 49a

The bouillotte table, made of brass and steel, almost hidden under Régence crystal columns and obelisks, brought the estate $1,500. It had dominated a corner of the living room with its lamp, one of a pair that brought $650.

The Régence red lacquer and ormolu cartel clock from the paneled wall of Michael Greer's livir room was highly decorative but contained no movement. Greer would not have tolerated a workir clock in a room where he entertained guests. The clock, even without its movement, brought $90 Intact, it would have been worth $2000-$3000 more. The Louis XVI mahogany architect's table, signe *Ohneberg*, brought $3,750, and the pair of bouillotte lamps brought $450.

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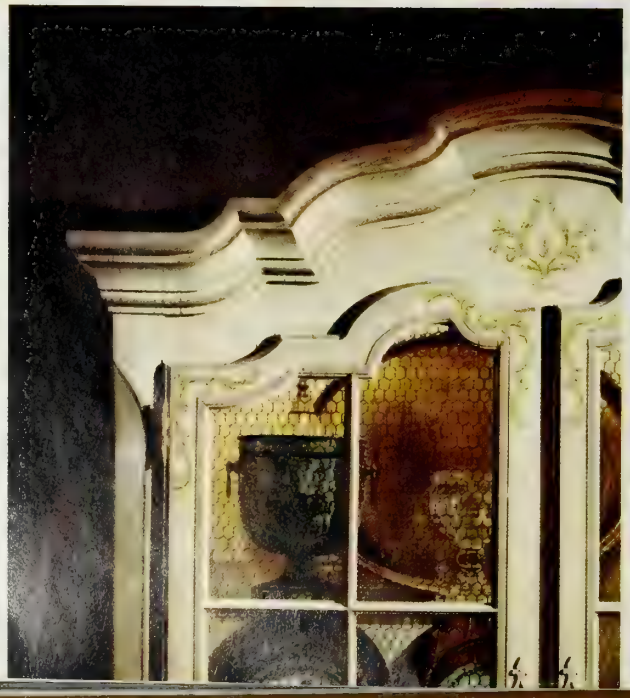

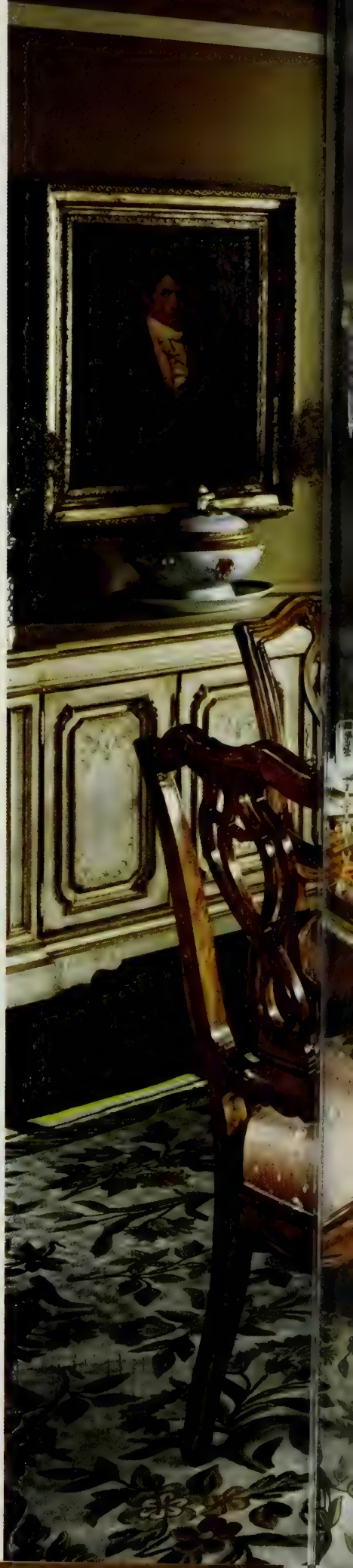

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continued from page 47

the more important pieces were bringing. Greer had been a wealthy man until the illness that overtook him several years ago and sent him into a decline. The contents of his apartment and interests in the firms of two of his colleagues were virtually all he owned.

The eighteenth-century French terra-cotta figure that once dominated the back wall of the library in Greer's apartment sold for $3,500, and the bronze and crystal French chandelier was a very good buy at $500.

In January/February, 1974, *Architectural Digest* published an interview with Mr. Greer, with photographs of his apartment. Here we will identify some major pieces from Michael Greer's collections and the prices they brought at auction. □

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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

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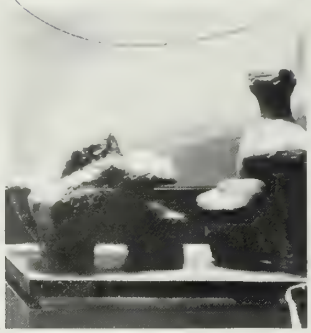
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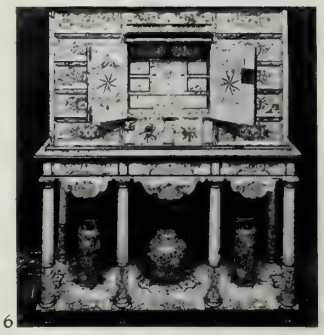
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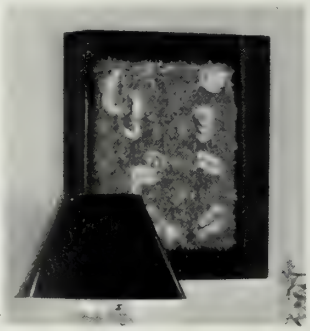
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1. Helen Frankenthaler was the first known contemporary American artist to use the staining technique in painting, a radical innovation of the early 1950s. As exemplified by this 1974 work, entitled *Jovian Atmosphere,* she used thinned paint directly on unsized cotton duck. Soon other painters, including Kenneth Noland and Morris Louis, took up the technique. *See page 56.*

2. The 78-year-old noted English sculptor Henry Moore has been interested in natural rhythms and the visual similarities of the human form to weathered rocks. In the 1920s Moore began a series of sculptures of reclining women. By 1933 he was creating these figures with spaces in them, as in this 1961 work, wherein he explored negative and positive shapes. *See page 57.*

3. Isleworth red biscuit ware, sometimes referred to as Welsh ware, was produced in England from 1760 to 1825; during the late eighteenth century the pieces were stamped "Middlesex." The pottery was made of good quality clay from that region, which took on a distinctive bricklike hue when fired; it was left unglazed, or adorned with brown or yellow glazes. *See page 62.*

4. This delicate boiserie was executed by the French master carver and designer Nicolas Pineau (1684–1754), whose engraved works, published in pattern books, influenced later designers and architects. Pineau established his reputation in Russia, with his designing/carving of Peter the Great's cabinet in the Peterhof Palace; upon returning to Paris about 1728 he launched the vogue for Rococo rooms in private dwellings. *See page 9*

5. This 1783 drawing, which depicts the various stages in the production of cloth, served as a fabric design for the cloth manufactory at Jouy, France. It was created by the celebrated eighteenth-century painter of animals Jean-Baptiste Huet (1745–1811), many of whose drawings were often reproduced in engravings and aquatints. He also made designs for Sèvres porcelain. *See page 100.*

6. This flamboyant seventeenth-century cabinet is an example of luxury in materials, in workmanship and cosmopolitan design. Produced for the French market, it is classical in form, Italian in style and Flemish in decoration. The body of the cabinet is covered by stained tortoiseshell edged with stringers of ivory; the chamfered legs are also in tortoiseshell outlined by ivory. The naturalistic marquetry pictures on the drawer fronts were originally stained in realistic bright tones. *See page 100.*

7. In this 1965 wall sculpture Lucas Samaras has created a work of art out of the most mundane of objects—straight pins. The forty-year-old Greek-born artist has produced several series of impressive humorous sculptures that reflect his witty intelligence; the objects used—particularly chairs and boxes—are transformed ingeniously through the use of unexpected materials. *See page 104.*

8. These epoxy-and-fiberglass balls, part of a sculpture group, were created in 1976 by the contemporary American artist Grace Knowlton. Acutely aware of the rhythmic relationship between the spheres, she has varied their sizes and given them hues ranging from subtle earth tones to brilliant almost-Op colors. *See page 105.*

continued on page 54

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COLLECTOR'S CLOSE-UP

continued from page 52

9

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12

9. Garden figures have been used throughout history to add human scale and order to nature. Permanent or semipermanent materials are used; exaggerated carving allows the forms to retain their clarity despite the softening caused by weather. The subjects vary widely—from playful children, to organic representations, to grotesques. A favorite motif has been the Four Seasons, depicted in this grouping by Venetian sculptor Grazio Marinelli (1643–1720). *See page 115.*

10. The rich deep-red hue of ruby glass, developed in Germany in the seventeenth century, was thought to offer protection from all manner of ills. Its distinctive lustrous quality came from gold chloride, which was used in the original formula, and from the procedure of reheating the glass after the initial cooling phase. Strong enough to withstand engraving, the glass was first built up in layers and then cut and often gilded, as in these later examples from Bohemia. By the nineteenth century, ruby glass had become mass produced. *See page 120.*

11. This gilded neo-Classic bench is notable for its delicate scale and its stylistic qualities: the graceful lines of the seat rails as they curve up toward the rolled arms, the typical neo-Classic center medallion surrounded by a highly structured carved garland, and the straight fluted legs. The flat back is evidence that the bench was intended to rest against a wall or window. *See page 123.*

12. For her 1756–57 likeness, third-generation Bostonian Rebecca Taylor Orne chose to sit for Joseph Badger (1708–1765), a fashionable portrait artist at that time rivaled only by Robert Feke and Joseph Blackburn. Born in Charleston, Badger started out as a traveling painter of signs and coats of arms. In 1733 he settled in Boston, where he enjoyed wide popularity. *See page 131.*

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INTERIOR DESIGN BY JAY SPECTRE
PHOTOGRAPHY BY JAIME ARDILES-ARCE

Manhattan Accent

Using an International Vocabulary

IT IS A RARE OCCASION when an interior designer admits that a recently completed project is "the culmination of many years of work." But Jay Spectre is entirely convincing when he speaks of an apartment he designed, high above Fifth Avenue in Manhattan.

"You see, it's the softening of a point of view," he says in his calm Southern voice. "It is what it is, with emphasis on comfort and elegance."

A first glance at these polished rooms yields an impression of traditionalism, of modern objects and paintings being worked delicately into

A pre-Columbian seated figure and a monumental Henry Moore reclining woman regard each other silently across the centuries in the dramatically lit Entrance Hall of a timeless Manhattan apartment. "Working with art is a privilege," says Jay Spectre, who designed a showcase atmosphere for the owners and their impressive collection; the abstract painting is by Helen Frankenthaler, the interior scene by Milton Avery. Antique Parquet flooring and vivid Clarence House wool-wrapped walls bring warmth and density to the unfurnished space.

an overall period aesthetic. But a closer consideration quickly offers evidence to the contrary. Mr. Spectre is firmly of the 1970s in his use of scale and proportion. The quality and density he achieves has everything to do with a subtle miniaturization. The result is an essence, the integrity of an age caught in a few carefully observed details, rather like a telling sketch dashed off by a master draftsman.

Having decided to avoid major structural alterations—often futile anyway, according to Mr. Spectre, who believes that modern buildings present "unchangeable and awkward architectural conditions"—he chose to explore the possibility of beguilement through the use of light and mirrors. The terrace that jutted abruptly into the living room was softened by being lined with solar bronze glass, then a Maillol sculpture and two Ficus trees were placed on it. The transition was eased, and the

errace became part of the visual expe-
ence of the living room.

Mr. Spectre has a happy way of xploding preconceived notions: Low ceilings? I enjoy dealing with hem. They are a fact of modern life, nd we might as well make the most of hem. After all, few people have

COVER, OPPOSITE AND ABOVE: Views of the carefully restrained Living Room illustrate the designer's success in conveying the essence of another age within a polished contemporary aesthetic. The emphasis is horizontal. Subtle neutral-toned Clarence House fabrics cover the walls and furniture, while the absence of drapery and rugs contributes to the clarity. TOP: Central Park is admired through a living room window treated with lacquered-wood blinds, a mirrored reveal and stainless-steel sill.

rooms that can accommodate furniture that is extremely tall."

Working with such proportions has led the designer to reconsider his usual vertical style: "There is a markedly horizontal emphasis in this apartment. I kept all the elements low, in order to create a sense of depth and space. This created a sort of deep focus, an illusion of distance—factors that are necessary when viewing paintings and sculpture.

"Working with art is a privilege," continues Mr. Spectre, "and so is the experience of collaborating with a client who has an eye for fine things and the means to acquire them."

Lighting is another molder of atmosphere, and Mr. Spectre takes great pains over it: "Light troughs of my own design are used throughout. In the living room they're of brushed steel, while in the hall polished bronze is employed in order to wash the walls and the art with warm, clear light."

Everywhere throughout the apartment the glow of fine polished surfaces is to be found. Jay Spectre is one of a handful of contemporary designers who have the ability to use the most luxurious materials without creating effects that are claustrophobic or crassly sumptuous. The ultimate goal of all complex work is to appear simple—even artless. But, as all those who have fallen under the spell of such perfection know, quality is the first resource of sophistication.

"In retrospect, when I think of my career," says Jay Spectre, "I realize that there is a certain truth to the old cliché about only being as good as your client. In this case, it was a lady of unusual taste, who genuinely wanted a creative person to work with her. And she appreciated professionalism, something that, surprisingly, frightens many people. Having a rapport like that gives an indefinable tang to the work—a certain relaxed quality." □

—*Peter Carlsen*

BELOW: Mr. Spectre designed the light troughs to help mold the Dining Room's lush Oriental-inspired atmosphere. The golden 18th-century Japanese screen and the gleaming vitrines of Chinese antiquities emerge from deep-toned wool-upholstered walls that curve inward toward the ceiling. Two sleek parchment-topped stainless-steel tables can be resolved into one.
OPPOSITE: Maillol's serene *Torse de Vénus* stands bathed in the lights of evening on the brick-floored Terrace, sheltered by lacy *Ficus benjamina* in antique Chinese jardinieres. Glass railing panels demarcate the area.

Dickensian Charm in Chelsea

Antiques Dealer's London Retreat

PHOTOGRAPHY
BY DERRY MOORE

"IF YOU HAVE ENOUGH to buy a loaf of bread, buy half a loaf and spend the rest on lilies," says antiques dealer Stephen Long cheerfully.

He has adopted the maxim he overheard a persuasive saleswoman quote to a customer in a Chinese art shop where he was once employed.

When Stephen Long left the shop, he opened a stall in London's Portobello Market and then—fifteen years ago—moved on to launch his own antiques business in Chelsea. When he started, the area known as Little Chelsea was unfashionable. Today, however, it is a mecca for treasure hunters, and his little shop on the ground floor of his early-Victorian house is most successful.

After coming down from Oxford, Stephen began his career as a schoolmaster, but he is most content living as he does today. He enjoys dealing in objects, sometimes bringing them into his home to stay awhile, perhaps keeping some—banishing others to the shop below, to pass into other hands. In his living quarters his skill as a perceptive buyer is there for all to see. Furniture, books and ornaments attract the eye from every corner. They do not jostle irritably for position, because the owner has carefully placed them in happy order.

In the incredibly pretty, softly lit living room there is something of the atmosphere of a schoolmaster's private study. However, few tutors would take such thoughtful trouble with the food—peeled grapes stuffed with

am very self-indulgent," says antiques aler Stephen Long. "I prefer formal angements softened by lots of clutter." The ting Room of his house in Little Chelsea braces an accumulation of Old World jects. OPPOSITE ABOVE: Mr. Long painted the om a sunny tone and created the *faux*-rtoiseshell molding. OPPOSITE BELOW: Library sts of such worthies as Pope and Milton rmount a bookcase. ABOVE: The circa 1860 ilton rug once lay in Buckingham Palace.

eam cheese, and drinks, beside a mfortable fireside chair.

Here, on a cold night with the wind ttling the roof slates, a taxi is heard outside as it whirls through the wet—a sound specially evocative of foggy London town. The "Nightingale in Berkeley Square" image of the city is one of which Stephen Long is fond.

There are groups of objects everywhere. He has a passion for small boxes, some made from dried orange peel ("an eighteenth-century wheeze"), individual vases of flowers with a sprig of early jasmine or a branch with forced leaves heralding spring, holders stacked with sharp pencils everywhere at hand. There are cushions covered with oddments of old fabric, early editions of *Punch*—their bindings in well-worn gold—busts along the top of bookcases and many black-framed pictures. Over the fireplace is a sombre triple portrait of Charles I, a contemporary copy of the Van Dyck portrait at Windsor Castle.

Luxury is above all what Stephen Long wants in a room. He admits that living alone makes him selfish. "I am very self-indulgent," he says. "I love masses of flowers and plants everywhere. A room is like a good garden in

"I hate shapeless chairs, furniture quaintly askew and any sort of fancy lampshade."

Romantic candle flames multiply in the Dining Room, reflected by mirror upon mirror. An extensive collection of 18th-century Leeds and Wedgwood creamware fills the *faux marbre* vitrines and shares the table with early-19th-century French crystal and silver-handled knives that once belonged to Prime Minister Benjamin Disraeli. Antiquarian Long finds that for him, "English decorating at its best is the most satisfying."

this respect. And matches galore and ashtrays, a cozy rug, a well-stocked bar and lots of ice. I love bath essences, sachets and lavender bags amongst the linen, delicious smells like Rigaud candles and Mary Chess perfume. I like to be cool, but when it is really cold outside I love a roaring log fire inside. I use pink-tinted electric light bulbs, and they add to the warm feeling. Another great weakness is to buy all the latest books and magazines.

"I prefer formal arrangements—bold lines and groupings, softened by lots of clutter. I hate shapeless chairs, furniture quaintly askew and any sort of fancy lampshade. I do not personally like grand or glittering objects. Of course, this may be rationalization, but I'd rather have something battered and cracked, as long as it appeals."

He did all the decorating of the Chelsea house himself, wielding the brush with Mozart played on the record player. "And I was never happier." He has achieved a graining effect on the doors, applied marbleized paint to the moldings, tortoiseshelling on the cornices, and coped with painting the uneven walls—all with great success. It is his private joke that designer friends think expert interior painters were used.

"My living room was meant to be blue and white and yellow," he laughs, "but somehow I got hooked on red: red chintz, red pottery and red needlework. I'm wild for it. A little blue and white remains, and the background is yellow. But sometimes it *does* seem like a photographer's darkroom suffused in infrared. I have a lot of black, too, and it looks stunning against yellow and red."

Stephen Long does not want priceless possessions, and he is not bothered by the odd hairline crack. Life is short, he seems to be saying. So enjoy it and eat from the bowl while it is in one piece. He cooks for friends, preparing a meal the night before, and doing his shopping on an old push bike.

"I'm very much a preplanner—but hopelessly extravagant. I believe in being as comfortable as possible and enjoying myself. But I do have to curtail the spending once in a while!"

In the basement dining room the strawberry leaf fabric works well with the 1780 creamware, the coral napkins and Davenport sandwich dishes. The walls are covered with black and white prints of the eighteenth century in their original pearwood frames and with their original glass.

"An extra bonus, this," he explains. "Because they glitter deliciously in the candlelight, and on these old irregular walls I find the effect enchanting."

Here, as throughout the house, decoration is keyed for maximum night effect, as during the daytime he works.

One of the greatest influences on Stephen Long has been the renowned interior designer and expert John Fowler. Of his work Mr. Long says, "It is English decorating at its very best."

Mario Praz, the Italian writer, is another influence and although his books are supposed to cast an evil eye on their surroundings, Mr. Long is not concerned with such fanciful notions. He also enjoys reading about the 1930s and how they were interpreted in the way people lived—and he is fascinated by the work of Syrie Maugham and Elsie de Wolfe.

On the bed there is a little cushion with the words from Noël Coward's *Brief Encounter* delicately embroidered: "I don't know to what you're referring, I'm sure." Other fascinating objects

bound: a Hessian screen, a romantic raping of fabrics around the bed and glass case filled with stuffed birds.

Somehow it comes as no surprise to earn that there has been a poltergeist n the house. The whimsical element is tting. Down in the orderly kitchen ith its comforting blue and white hina lurks the spirit of a disturbed dolescent who once lived next door nd made tiresome visitations. Friends would arrive, and pandemonium would start in the kitchen—drawers slamming, china broken and the ginger biscuits ready for tea flung off the table. Now the spirit seems to be gone for good, and peace is restored.

When discussing what style and taste are, you see that Stephen Long has achieved an exact blend in his own unpretentious cozy setting.

"Good taste is what *you* enjoy," he says. "It need not be grand nor pandering to other people's needs. It is simply finding your own niche." □

—*Elizabeth Dickson*

Poufs of antique chintz serve as hangings in the tradition-rich Master Bedroom where many more books, porcelains and oddments abound, such as the rare 18th-century case of mounted birds and the tiny bootwarmers above the *faux marbre* mantel. Says Stephen Long: "Good taste is what you enjoy."

Florida Idyll

Finding Solutions for a Coconut Grove Triplex

INTERIOR DESIGN BY MICHAEL TEDRICK OF LLOYD-TEDRICK DESIGNERS
PHOTOGRAPHY BY JAIME ARDILES-ARCE

MICHAEL TEDRICK's spoken excitement carries over clearly into his design.

"I love to live in Lexington, Kentucky," he says. "People *choose* to live here, and that choice has been a motivating factor for my life."

The designer uses Lexington as his base but works the Florida, New York and California triangle—and points in between—abhorring the idea of becoming a regional designer.

"I like to design a space where clients create their own environment," he explains. "People *can* give up their preconceived notions—at least they can question them—and be more willing to experiment with surroundings. That makes it more exciting. Haven't you ever wanted to throw it all away and go back to the starting line?"

The people he works for find it refreshing to discover an interior designer who will help clear the decks for action. The simplification of life is a goal to which he is dedicated.

The idea of minimalism is more than just a philosophical statement, and can be seen in its fullest expression in the designer's own escape-oriented triplex in Coconut Grove, Florida. It has become a way of life.

Set into a grove of banyan trees on Sailboat Bay, the apartment's physical location generously provides for Mr. Tedrick's outdoor interests in sailing, cycling and swimming. A wide range of activities in an economical interior demands a maximum flow of space and interplay of volumes. Rooms have multiple uses that call for the rigorous organization of space. Everything is movable and usable in countless combinations. Flexibility is essential.

Minimal furnishings make the most of the space. It should come as no surprise that Mr. Tedrick finds Shaker design exciting, and it has had a great influence on him. Its elegance and innate simplicity intrigue him.

"The time has come to say 'halt'," he explains. "In the past most people looked for fantasy. Now it's time to think of reality and integrity."

LEFT ABOVE: Guests entering Michael Tedrick's escapist-oriented Coconut Grove, Florida triplex are met by an interesting division of space as they look upward from the Entrance Hall to the living room. ABOVE: The designer breakfasts on the balcony off the living room, facing lush tropical foliage that serves as a natural bird sanctuary. OPPOSITE: The Living Room design is purposefully minimal; a grouping of lightly scaled furnishings permits flexibility and a flow of space.

Forming one wall of the living room, the greenhouselike balcony opens up the interior with indigenous tropical foliage. The steamer chair and the sofa that serves as an extra bed are covered in vanilla canvas, the sofa plumped with pillows of raw silk. Handsome bibelots on the coffee table include an ostrich egg and a tusk, on sterling mounts, from Antony Redmile, one of the designers Michael Tedrick admires most—for his sense of humor and the instant easy appeal of his designs. Such pieces provide spontaneity and relief in the minimal

...a flow of space and interplay of volumes.

ABOVE: Another view of the contemporary Living Room reveals the geometry of the architecture. The two-section painting is by Martin Schenker. RIGHT: The Bedroom on the third level continues the low-maintenance approach. The canvas used for the bedspread and the living room upholstery is from Brunschwig & Fils; blinds are by Levolor Lorentzen.

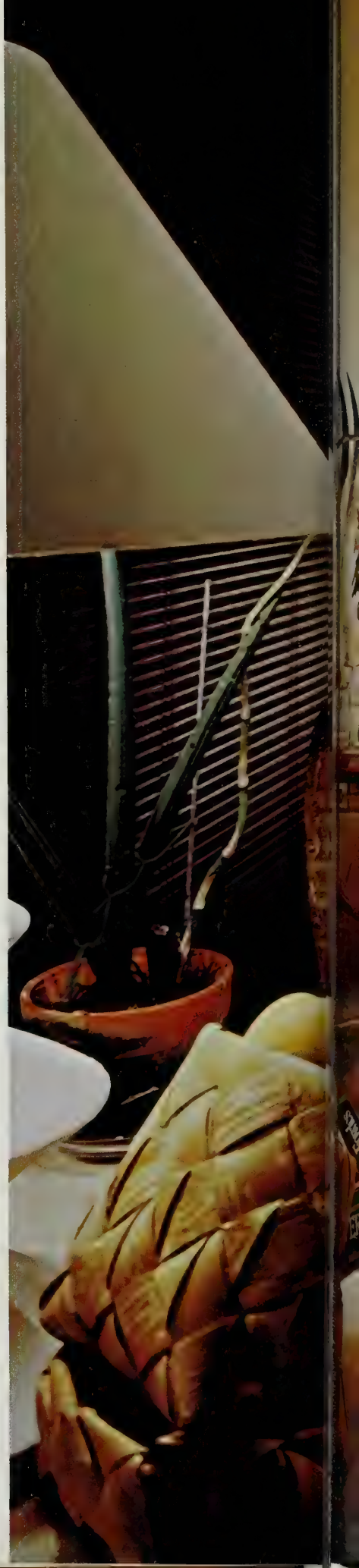
setting and even, or indeed, perform a necessary function: Mr. Tedrick is a collector, and he encourages clients to collect with the same "if you like it, buy it" enthusiasm that he has.

The Coconut Grove apartment, classic in its concepts of harmony and simplicity, nevertheless has a contemporary look in design, the use of materials and technology. Michael Tedrick feels that the totality is harmonious.

On working with homeowners, Mr. Tedrick is precise and specific.

"I have a definite design process," he says. "The approach is consistent—that is to say, 'logical.' My best jobs are inspired by the person I'm working for. When someone comes to me, I have to define where he wants to go and help him get there. And then I like to add something unexpected. Each job puts me into a different place, with different people. To keep everything in focus makes the challenge of my profession a most rewarding one." □

—*Stephen Spector*



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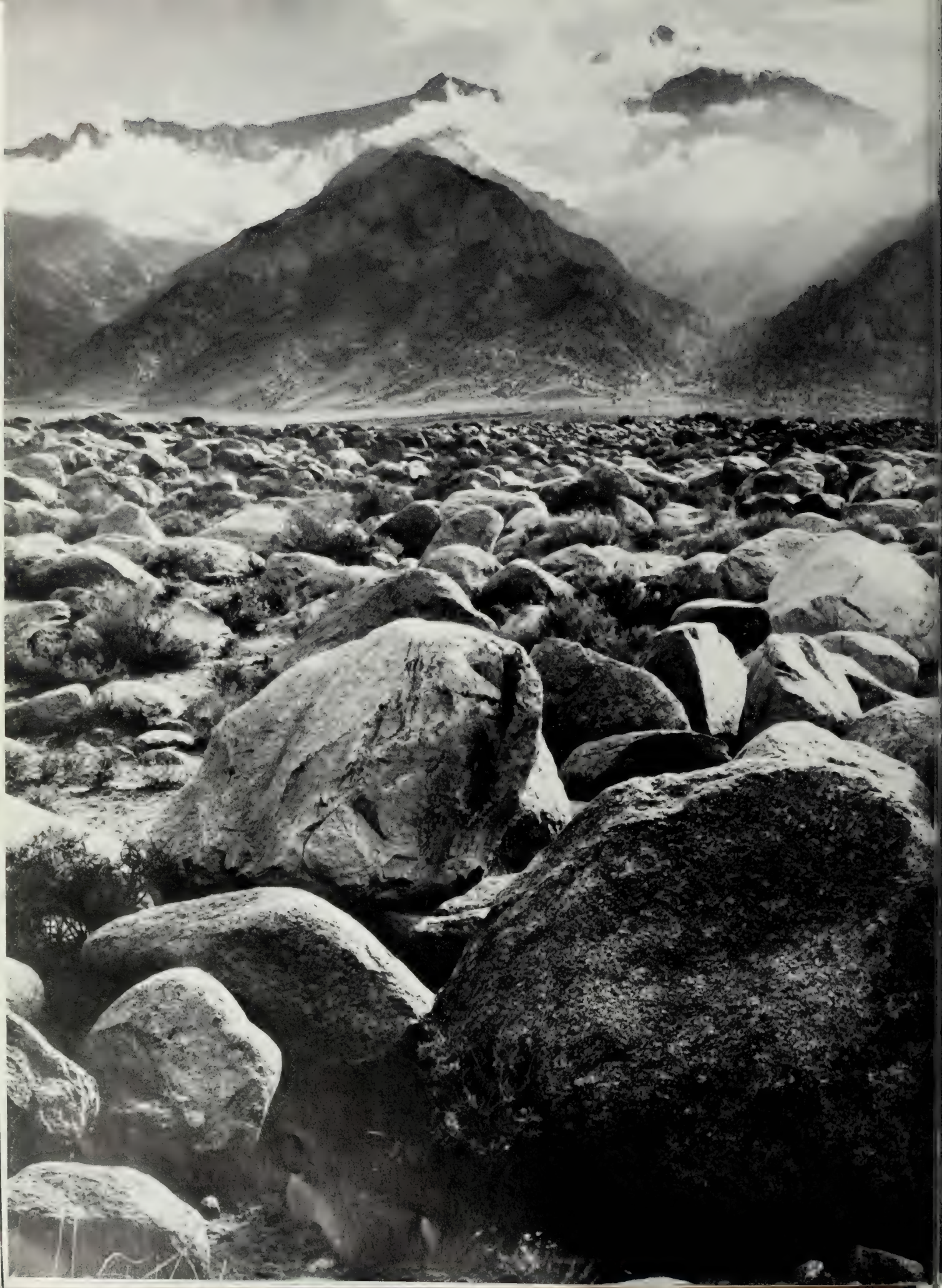


ART

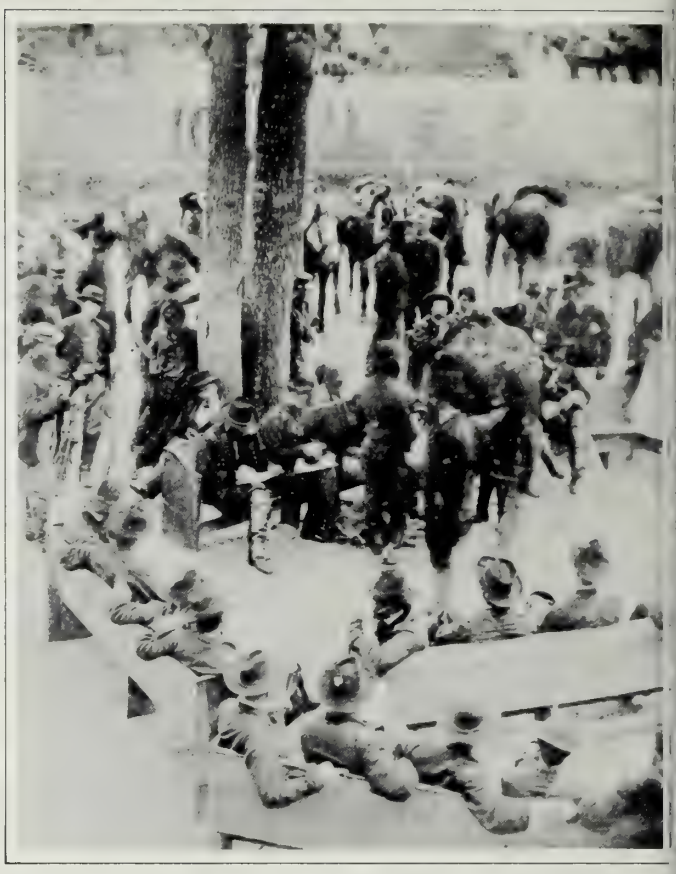
Photography: Classic Images

TEXT BY BEAUMONT NEWHALL

THE PRESENT growing interest of art collectors in photography, old and new, is a remarkable phenomenon. The current universal and unquestioned acceptance of photography by the art world offers an exciting new adventure for collectors. And photographers need no longer knock upon the doors of art museums for admission, nor offer their work for a mere pittance. The demand for photographs by collectors, both private and public, has not only created an established market, it has brought to light a wealth of photographs hitherto unseen by the historian or collector.

Behind this wave of enthusiasm for collecting photographs lies a long tradition, going back to the earliest days of the daguerreotype and the calotype. Only a few weeks after the publication of Daguerre's process, N. M. P. Lerebours, a Paris optician, sent daguerreotypists to Europe and America to take various views. Copies of more than a hundred of these, in the form of aquatint engravings, were sold individually or bound in volumes as the series *Excursions Daguerriennes*, between 1840 and 1844. Several hundred of the original daguerreotypes were put on sale in London by Antoine François Jean Claudet in 1840. A few of these daguerreotypes have survived; one of them, a view of the Campo Vacino, in Rome, still bears the price tag, £ 6.6.0. It was purchased by Daguerre's rival, William Henry Fox Talbot, inventor of the calotype

Ansel Adams, *Mount Williamson-Sierra Nevada*. Silver print; 22" x 28"; 1948. Courtesy, Weston Gallery, Carmel.



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, as it was sometimes called, the ılbotype process. This was a nega-ve-positive system, in which prints ıuld be made in limitless number, ıd numerous prints were widely ld. The popular British art periodi-l *The Art Union*, in its issue of June 1, 346, bound an original calotype in ıch copy and stated that "Specimens ay be procured in great variety . . ." om various dealers.

P. & D. Colnaghi were approached in 348 by David Octavius Hill with a oposal to bind into a volume for sale ıe hundred calotypes that he and his te partner, Robert Adamson, had ken in Edinburgh. The Manchester rm of Thomas Agnew and Sons, Printsellers to Her Majesty," financed oger Fenton's trip to the Crimean War ı 1855; prints of 312 of the negatives ere exhibited by the Agnews in the allery of the Water Colour Society in ondon. Julia Margaret Cameron, who ıose Colnaghi as her dealer, exhibited rints of her work in the winter of 865-66 that sold for a range of 10 ıillings 6 pence to 1 guinea. These ere quite exciting events in the world f photography and its continuing rise ı stature and value.

In France, Louis Désiré Blanquart-vrard, from his photographic print-ıg establishment near Lille, pub-shed calotypes of architecture and ity views handsomely mounted on eavy paper with gold borders and ngraved captions. His series title, *Album photographique de l'Artiste et de Amateur*," indicates that they were roduced with collectors in mind.

The collecting of photographs took ın fresh impetus at the turn of the

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. William Henry Fox Talbot, *Front of Cathedral.* Photograph; 8" x 6¾"; 1846. Courtesy, G. Ray Hawkins Gallery, Los Angeles. 2. Timothy H. O'Sullivan, *General Grant at Staff Meeting.* Photograph; 3½" x 3"; May 21, 1864. Courtesy, G. Ray Hawkins Gallery, Los Angeles. 3. Brassaï (Gyula Halász), *Couple au Bal Musette Rue de Lappe.* Photograph; 9" x 11"; 1936. Courtesy, Marlborough Gallery, New York. 4. Gertrude Käsebier, *Two Children with Delphinium.* Platinum print; 8" x 6"; 1904. Courtesy, Zeitlin & Ver Brugge, Los Angeles. 5. Julia Margaret Cameron, *Blackberry Gathering.* Albumen print; 31.8 x 27.9 cm. Courtesy P. & D. Colnaghi & Co., Ltd., London. 6. Edward Steichen, *Three Apples.* Photograph; 10½" x 13½"; circa 1921. Courtesy, Helios, New York.

Behind this wave of enthusiasm for collecting photographs is a long tradition.

ABOVE LEFT: Oliver Gagliani, *White Door*. Silver print; 11" x 14"; 1973. Courtesy, Silver Image Gallery, Tacoma, Washington. RIGHT: Man Ray, *Igor Stravinsky*. Photograph; 7" x 9"; 1923. Courtesy, Phoenix Gallery, Tacoma, Washington. ABOVE: Edward Weston, *Nude, 1936*. Silver print; 8" x 10"; 1936. Courtesy, The Weston Gallery, Carmel, California. OPPOSITE: Yousuf Karsh, *George Bernard Shaw*. Photograph; 24" x 20"; 1943. Courtesy, G. Ray Hawkins Gallery, Los Angeles.

century, with the founding of the salon movement. Discouraged by the poor display of their work by photographic societies, photographers with artistic ambitions began to hold juried exhibitions exclusively comprised of art photography. The first of these salons was held in Vienna in 1891, and was quickly followed by others in Hamburg, Paris and London. The exhibited photographs were offered for sale at prices which, for the day, were high: at the Photographic Salon, London, 1894, the average price was $12.50—which when multiplied by ten represents today's value.

Alfred Stieglitz noted in *Scribner's Magazine*, 1899: "There are many private art collectors today that number among their pictures original photographs that have been purchased because of their real artistic merit. . . ." In 1902 one of Stieglitz's own photographs, the famous *Winter of Fifth Avenue*, was reportedly sold for $150. Stieglitz, an avid collector of the work of other photographers, had a sizeable collection. Some five hundred prints from his collection are now in The Metropolitan Museum of Art, New York, and another group is in The Art Institute of Chicago.

Stieglitz was oriented toward the fine print all his life, and both his periodicals, *Camera Notes* and *Camera Work*, were, in a sense, portfolios. No words appear on the pages upon

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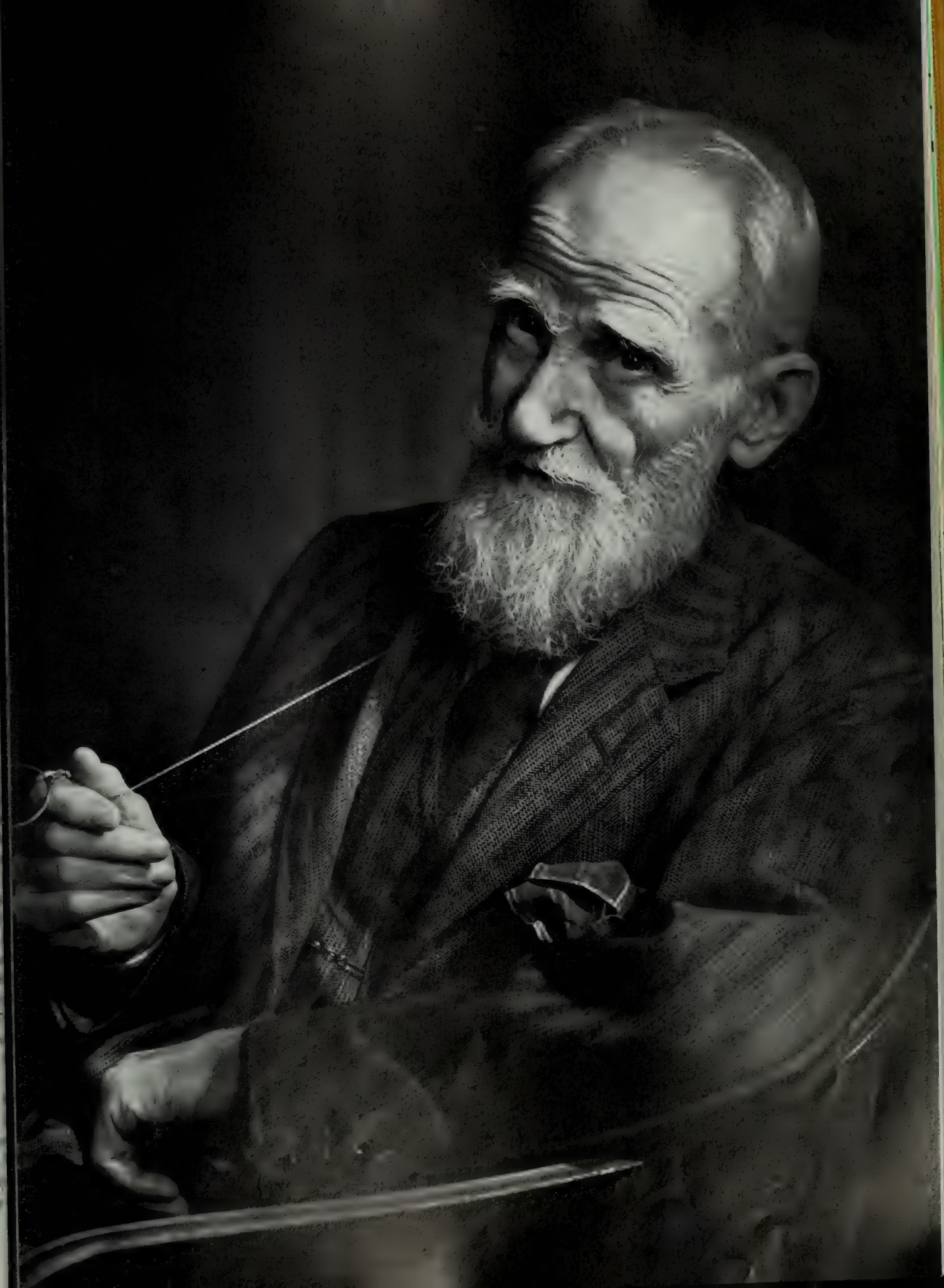
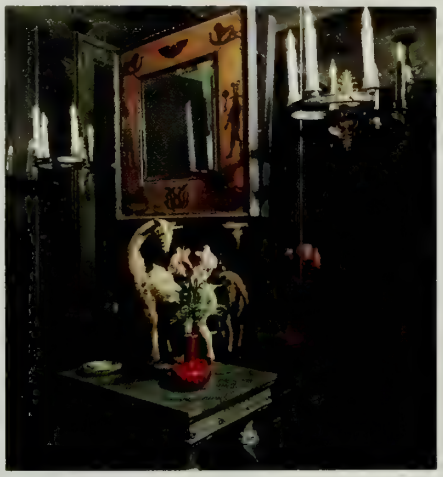


An Assured Reprise of Traditional Design

Honoring the Past

INTERIOR DESIGN BY KEITH IRVINE AND THOMAS FLEMING
PHOTOGRAPHY BY RICHARD CHAMPION



ONE OF THE MAJOR CRITICISMS leveled at traditional interior design is that there are inherently rigid and unmanageable elements in rooms decorated literally, according to period canons of taste. Keith Irvine and Tom Fleming are two designers whose work makes a good argument to the contrary.

They recently completed an apartment on Park Avenue in New York that carries off the seemingly impossible feat of marrying authenticity to flexibility. It is all done with great skill—and perhaps a little leverage. But then, as Mr. Irvine puts it: "Most of

LEFT AND ABOVE: In the formal Living Room of a luxurious Park Avenue apartment designers Keith Irvine and Tom Fleming enhanced the furniture with a subtle blend of rich colors and textures—Clarence House chintz, Lee/Jofa drapery taffeta, and Brunschwig & Fils sofa and ottoman fabrics—and underscored it all with a fluid 19th-century Bessarabian rug. The painting above the sofa is by Gerod deLain. TOP: A painted Chinese giraffe in the mirrored Foyer casually sniffs a bright bloom

...to constantly seek new ways of presenting familiar scenes.

our work is for people who have the most extraordinary attics and basements. We do a lot of pillaging."

The owner was not only the possessor of a number of well-stocked attics, but she was also about to part with a large house in the country and a small pied-à-terre in Manhattan. Thus there was an embarrassment of riches—a situation that pleased the designers, cognizant as they are of the difficulties of working within the dictates and confines of their chosen style.

"In the early summer she called and told us that she would be ready to begin work on her new apartment in the fall," says Mr. Irvine. "Very professional of her. This gave us time to make an informal inventory of both residences and begin the process of sifting and refining. She is a well informed woman who didn't want to change her way of life—or her way of looking at things—but simply wanted to centralize and concentrate her life in one pleasing environment."

"Obviously, we've always worked in a traditional vein," says Tom Fleming. "But we've never allowed that to interfere with our interest in lightness

d in what I suppose might be called sort of ease in the placement of rniture and objects. We've often en called upon to do spaces that ere quite theatrical and, if not ex-tly temporary, certainly not tended for a lifetime. So it was a xurious moment when our client ld us that she saw herself in the artment for a good many years."

Given the nature of her interests—she is active in the New York museum world, and she needs work space as well as room to entertain—the two designers decided to abandon the usual functional role allotted to conventional rooms. The foyer sounds this theme immediately. Entered from the mirrored hall, it is really a kind of prefatory living room. There is a lot of

Two views of the comfortable Dining Room/Library reveal its hybrid function and consequently relaxed atmosphere. "So many people have ceased to understand dining rooms," explains Mr. Irvine, "that we find ourselves combining it with the library." A large sofa, as well as several Chippendale chairs, attend the 18th-century mahogany table. The bold colors in a lively print fabric are extended to the sleek lacquered walls, the informal straw rug from Stark, and the Brunschwig & Fils chair upholstery. The painting is by Jean Vinay

comfortable seating and a complex reproduction Chinese wallpaper.

The authoritative note of the living room itself is unique in the generally relaxed context of the apartment. "The owner believes there are moments when a less approachable splendor is in order," says Mr. Fleming. Thus, the furniture in the living room is arranged in solemn hieratic configurations, and there is a sense of distance not found in the other rooms.

One way of avoiding any possible monotony in the design of period rooms is to constantly seek new ways of presenting familiar scenes. In a bedroom that has all the languishing romanticism of a Verdi aria, there are walls of sumptuous depth, and paleness. Literally watercolors painted onto the plaster, they turn the room into a mysterious iridescent container.

"Most of the people who come to us are connected to each other by birth or friendship," explains Mr. Fleming. "And they understand fine things. Keith likes to say that they use our experience to give some authority to what they could really do themselves. However, I like to think that knowledge gives our work a depth and an edge that only professionals can achieve. And I think we are very conscious of this as a goal. We enjoy giving clients a great deal of attention."

Perhaps it is this fastidiousness that is most apparent in an Irvine-Fleming interior—perfection of finish carried to an assured point, never becoming glazed or apathetic, always alert and always executed with the slightest suggestion of irony and wit. Certainly the correct spirit in which to carry out the dictates of traditional design. □

—*Peter Carlsen*

ABOVE: The Master Bedroom is unequivocally feminine, and infused with the iridescence of pale glazed walls. Lee/Jofa drapery chintz and French petit-point carpeting from Stark. Sheer eyelet drapes the canopy bed. RIGHT: Gingham from Boussac of France, tucked all about a pair of English Hepplewhite four-posters, gives the Guest Bedroom a youthful appearance softened by the mature charm of period furniture.

ARCHITECTURAL DIGEST VISITS:

Fred Astaire

FRED ASTAIRE says, "I don't think too much about my house. I just enjoy it."

His house is in the untraveled part of Beverly Hills, the part you don't often hear about, where narrow streets are known only to the residents, and most houses are obscured by towering trees. On the road below, a number half hidden in green shrubbery is the only indication that somewhere at the top of the ribbonlike driveway is a house: cool, white and patrician, overlooking rose gardens and the city below. It is elegant and unpretentious.

Now Fred Astaire turns from the window in the library and says, "Quite often the deer come up and eat the rosebuds, and of course since you can't grow roses without the buds, it poses a problem. In fact once a deer came right up and looked through the window. We stood staring at each other for a good minute; then I took a picture of him and off he went."

Fred Astaire moves across the room with a familiar mobility and grace.

"This house was built for my daughter and myself," he says. "She was sixteen at the time, and I planned it so she would have her privacy, and I would have mine." He gestures toward the side of the house. "Her wing is over there; mine is here.

"My daughter is married now and living in Ireland with her husband," he says, taking a picture from a shelf. His

PHOTOGRAPHY BY RUSSELL MACMASTERS

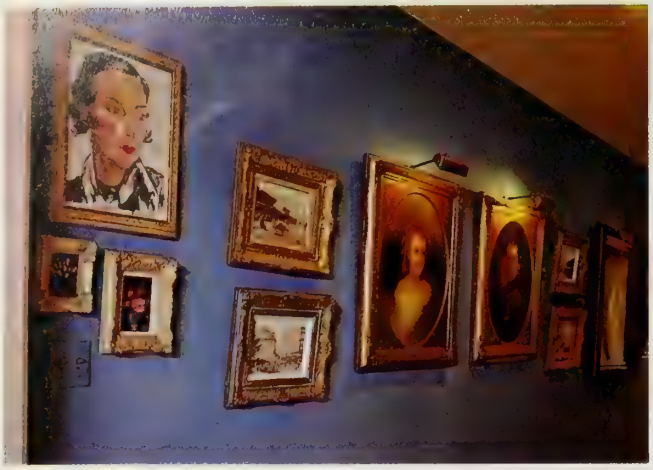
face lights with pride as he shows the photograph of a white house set in acres of serene and uninterrupted green countryside in County Cork.

There is a long pause as Mr. Astaire looks about the room, trying to see it in an objective way. He chuckles as he says, "The entrance hall reminds me of the Oval Room in the White House. And those doors over there, I don't know why I had them put in." He pulls out a decorative lattice door that partially divides the library from the bar and nearly obscures the living room beyond. "I had some idea these doors would be good at parties, but I've never used them—even when I entertain, which I don't do often."

A feeling of tranquillity hangs in the air of the library, and the room makes

OPPOSITE: Fred Astaire lives the way he dances: with grace and style. ABOVE: The Living Room of his secluded residence in Beverly Hills is designed for mature comfort. The large canvas on the teak-paneled wall is the work of Mr. Astaire's son-in-law, Richard McKenzie. LEFT: The living room opens onto a slate terrace that faces the pool and a rose garden. "The deer come up and eat the buds," says Mr. Astaire.

OPPOSITE, ABOVE AND LEFT: The size of the Library was dictated by the pool table. Above the mantel is a portrait of Triplicate, a winning racehorse out of Mr. Astaire's stable in the 1940s. Bright drapery fabric from Westgate influences the color scheme. Objects in the bookcase represent highlights of the star's remarkable career: a special Oscar, several Emmys and Golden Globes, and the British Academy award. Amusing bird paintings by his good friend Irving Berlin are sentimental favorites. The tabletop holds a 1944 trophy and personal photographs. BELOW: Period English furniture and Georgian silver appoint the Dining Room. The painting is by Mr. Astaire's daughter. Chair cushion fabric is by Stroheim & Romann.



o demands, offering ease and enjoyment and pleasure close at hand. Between two windows is a table for backgammon, a game Fred Astaire has enjoyed most of his life. The pool table determined the great size of the room, and is a focus of attention.

"I've liked pool since I was a child," he says, "although now I prefer three-cushion billiards. I'm a fair player, not good enough for the really top players. The only ones I can beat are those who are worse than I am." His whimsical humor is accompanied by only a faint turn of his mouth, not quite a smile.

"The builders said that the table was too heavy for a standard floor; so the floor is reinforced and very thick. The morning after the last earthquake, friends called to see if I had lost anything. Not a piece moved."

Crowded into a corner of the bookcase is a group of Emmy awards, a special Oscar, some Golden Globes, and the British Academy award, their glint barely showing in the dark recess.

"Theatrical awards are certainly nice to get," he says, "and I'm glad to have them, but I also like my racehorse awards, which I've been lucky to win with a small stable."

Given prominence is the Hollywood Gold Cup won by Triplicate in 1946. There are pictures of Fred Astaire with his winners at Santa Anita, Bay Meadows and Hollywood Park.

Among the books and bibelots is a stuffed toy baby kangaroo holding a handkerchief, a tear in its eye.

"I have six grandchildren," Mr. Astaire explains. "I like to keep a few things so that the youngest will find something to fool around with. It keeps them from throwing the pool balls through the window."

Fred Astaire does not look much different today than when he danced many years ago with his sister Adele.

"She lives in Phoenix now," he says. "Dellie and I are very close. We have so much to laugh about, and we visit each other quite often."

He is a man so thoroughly in the present that one has the feeling his past stage and film successes are dim memories pushed to the periphery of his thoughts by his busy life in films today. The reminders of the past, the mementos and memorabilia that he does keep around seem to have a deeper kind of meaning for him.

There is a picture of Ira and George Gershwin, another of a young and attractive man, signed "Cole," and in a small frame a note written in a beautiful hand, from the poet Jean Cocteau.

Mr. Astaire's bedroom serves his needs with a television, a desk and a small piano. It is here that he writes music. "When I have nothing else to do, then the music comes to me," he says. "With pages and pages of dialogue to learn, I don't want anything to interrupt. The only thing that I worry about is my work."

He slides onto the piano bench, strikes a few chords on the keys, then begins to play and sing his new familiar melody—the title song of Tony Bennett's album *Life is Beautiful.*

And that, for Fred Astaire, seems to say everything there is to say. □

—*Suzanne Morrow*

"The only thing I worry about is my work."

PHOTOGRAPHS OF MR. ASTAIRE BY CHARLES S. WHITE

OPPOSITE TOP LEFT: Paintings and family portraits line a Hallway wall, beginning with Cecil Beaton's image of Mr. Astaire's sister, Adele Astaire Douglass. OPPOSITE, TOP RIGHT AND BELOW: Memorabilia and photographs stud the convivial Bar area, an admixture of family and friends, show business and racing. Proudly displayed is the 1946 Hollywood Park Gold Cup won by Triplicate. RIGHT: Fred Astaire writes songs at a small piano in his bedroom; his "Life is Beautiful," is the title melody of a Tony Bennett album.

Architectural Tour de Force

A Surprising Approach to Aluminum

ARCHITECTURE
BY EDWARD GRENZBACH
PHOTOGRAPHY
BY RUSSELL MACMASTERS

"The world is so full of a number of things, I'm sure we should all be as happy as kings."

ROBERT LOUIS STEVENSON'S popular verse was painted on the mantelpiece of Alfred M. Hunt's boyhood room in the Hunts' Pittsburgh mansion. Recently that mansion—with the significant exception of the library—was torn down. The massive old library is now incorporated into an important new house designed by Los Angeles-based architect Edward Grenzbach.

Mr. Hunt's boyhood mantelpiece remains as well, along with photographs of favorite hunting horses and foxhounds, hanging now in a stair hall of the new aluminum-sheathed house—souvenirs of a life filled with an extraordinary "number of things."

PRECEDING PAGES: Photography by Tom Crane. Because Alcoa vice president Alfred M. Hunt wanted "to show aluminum in an elegant way," almost everything in his new Pittsburgh residence—from studs to statues—is executed in his favorite metal. Architect Edward Grenzbach sheathed the innovative 13,000-square-foot structure in a sleek skin of heavy cast, anodized aluminum augmented with additional panels of extruded "Easy Wall." ABOVE: Built on the same 2½-acre site as the Hunt family's former turn-of-the-century mansion, the house contains twenty-six rooms scaled to conform to a living pattern of accustomed spaciousness and to the proportions of certain preserved architectural details: The new stairway in the Reception Foyer had to be fitted to the old balustrade.

LEFT: An aluminum ceiling elongates the clear contemporary look of the Sitting Room. Interior designer Garth Massingill used large-scale upholstered pieces to satisfy the sparing modern architecture. ABOVE: The Dining Room doorway frames a balance of antique furnishings in the Reception Foyer. The dining room itself is a statement of formal simplicity. Chairs by Vladimir Kagan.

Alfred Hunt himself has been vice president of Alcoa since the early 1960s. His grandfather, Captain Alfred E. Hunt, founded the aluminum-producing giant as The Pittsburgh Reduction Company, in 1888, and his father was its president for the period extending from 1928 to 1951.

The old Hunt mansion, built at the turn of the century, had been remodeled in 1937 when Alfred Hunt's mother added a two-story library to house her collection of botanical books, now in the Hunt Botanical Library of Carnegie-Mellon University.

The present architect was called in

"The message is in the echoes."

ABOVE: Glimpsed through a second floor doorway, the original Library from the old mansion provides contrast to the clean lines of the new building. RIGHT: Two pairs of Art Déco aluminum elevator doors, from Alcoa's former executive offices, assure the large room of significant entrances. Sofas covered in Scalamandré fabric offer vivid comfort. Warm and inviting, the room symbolizes Mr. Hunt's fond connection with the past.

on the recommendation of a close friend of Mr. Hunt's, who said unequivocally that "Ted Grenzbach is the finest residential architect in America." Mr. Grenzbach was presented with the considerable problem of designing an important modern residence predicated on Mr. Hunt's "overwhelming desire to show aluminum in an elegant way."

At the same time, the architect had to preserve the massive library of the old mansion as well as many architectural details, such as doors and railings. Other elements from the Hunt family history were incorporated later by interior designer Garth Massingill.

"The house was to be," says Mr. Grenzbach, "if not exactly a mansion, certainly a major residence, a sort of 'Blair House' for the Hunt family. It had to accommodate coming-out parties, and formal dinners for fifty-six.

"But the major problem was to evaluate exactly where aluminum would be appropriate. The idea was most certainly not to put together a string ensemble with brass."

The desire to find the appropriate use for what Mr. Hunt calls "our favorite metal" was common to both owner and architect. For too long, aluminum had been used as a substitute for wooden clapboards or canvas awnings, and the two believed that it could be demonstrated successfully that "aluminum is beautiful." Actually, unlike many other materials, aluminum not only has a good "skin" of its own but one that matures gracefully and with much elegance.

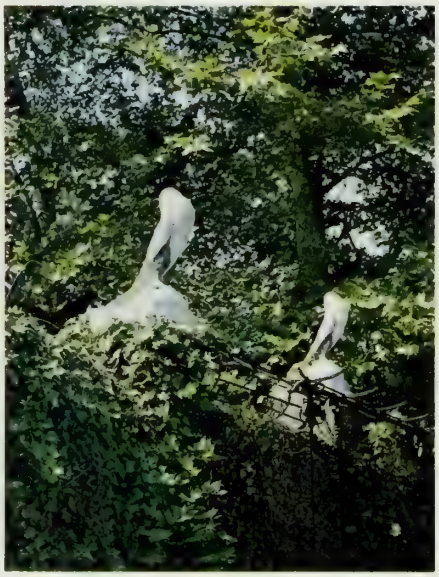
"I always made aluminum look like aluminum," says the architect about the new house. "We no longer have to pretend that it's brass or bronze or gold. And so things are quite rightly what they appear to be."

Drainage pipes, of course, are cast iron, washbasins copper or porcelain and oven doors stainless steel. As Alfred Hunt says, "These are proper uses for cast iron, copper, porcelain and stainless steel." But almost everything else in the new house—from studs to statues—is done in his favorite metal. Exterior stonework is anorthosite, rich in aluminum ore, from a

Wyoming mountain owned by Alcoa.

The given skin material of the new house was an overrun of heavy cast, anodized aluminum panels of exceptional presence and beauty. Alcoa was planning to melt them back into ingots. Saved from the melting furnace, however—and augmented with additional panels of Alcoa's vertical extruded "Easy Wall"—they work together now to give the exterior of the house its solidly elegant veneer.

From the foundations up, there were highly complex problems to solve architecturally. The 2½-acre plot



ABOVE: Plump birds perch atop an ivy-covered garden wall. RIGHT: Architect Grenzbach observes that "a conservative theme dignifies the new structure," one that is compatible with Mr. Hunt's way of life. He adds: "I always made aluminum look like aluminum. Things are what they appear to be."

sits on the old Allegheny riverbed, and Mr. Grenzbach worked closely with structural engineer Tony Dyer to sink a basement to the stable sand-bed beneath a thick layer of river clay.

In the house itself proportions had to conform to the scale of the old library, and the entrance stairway had to be fitted to the old aluminum balustrade. In addition, the marble loggia from the original house was disassembled and relocated.

"In the old house," Mr. Grenzbach explains, "there were rooms of a size and proportion Alfred Hunt had been accustomed to. And, in a way, the new rooms are simply 'projections' of those original rooms."

Looking back on all the problems involved, the architect comments: "Mr. Hunt gave me a program and an outline, and he accepted my professional development of it."

For Edward Grenzbach, architecture is not only imaginative creation but responsibility, initiative and an attuned relationship to the people who are his clients: the "achievers, winners, doers, intelligent people."

"For everything people ask me," he says, "there are a hundred unstated requests. The message is in the echoes, and if you don't hear those, you don't hear the first message. People shower us with symbols and clues, but no one quite picks up on them.

"A lot of architects decide what people need and what they don't need. But I didn't put an open kitchen at the end of Alfred Hunt's dining room so that he could cook informally for his friends. That isn't the way he lives.

"He's a conservative man, and a conservative theme dignifies the new structure. Nothing is extravagantly conceived at all, and the house is actually the expositional version of a conservative system."

For example, the architect might have made the indoor pool much wider, but Alfred Hunt wanted "a working pool, to swim laps, not a ceremonial pool." And so the new swimming pool is sixty feet by ten.

"I want to make a comfortable environment," says Mr. Grenzbach, "not change the way people live. I'm an environmentalist, not a psychiatrist. I put giraffes among tall trees and polar bears on hunks of ice.

"Alfred Hunt accepted the responsibility of commissioning a creative form, and I designed a house considerate of his way of life. A good architect will always provide that."

For Mr. Grenzbach, the fulfillment of architecture is "to take somebody's dream and make it happen." This handsome aluminum house is Alfred Hunt's dream and stands as his message in the handwriting of architect Edward Grenzbach. □

—*John Loring*

The Collectors

Thierry and Jean Feray in Paris

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY PHILIPPE JULLIAN

IN PARIS during the last century there existed a cultivated society of people who belonged to the aristocracy, the world of high finance and the upper reaches of government service. Not only did this civilized group run the affairs of the country, its interests extended into the realm of literature and even more into that of fine arts.

Happily, that type has not disappeared from the Parisian scene. There is, for example, the Vicomte de Noialles, who has spent his life adding to the fine collections of art and antiques he inherited. There was also Charles de Beistégui, whose primary interest was in décor. Young collectors followed his example, and as a result many beautiful houses in Paris have been restored and furnished in a beautifully appropriate manner.

Of all the houses saved from the wrecker's ball, one of the most remarkable is that owned by Thierry and Jean Feray. The house they restored so exquisitely is on the rue Cambon next to the Ritz.

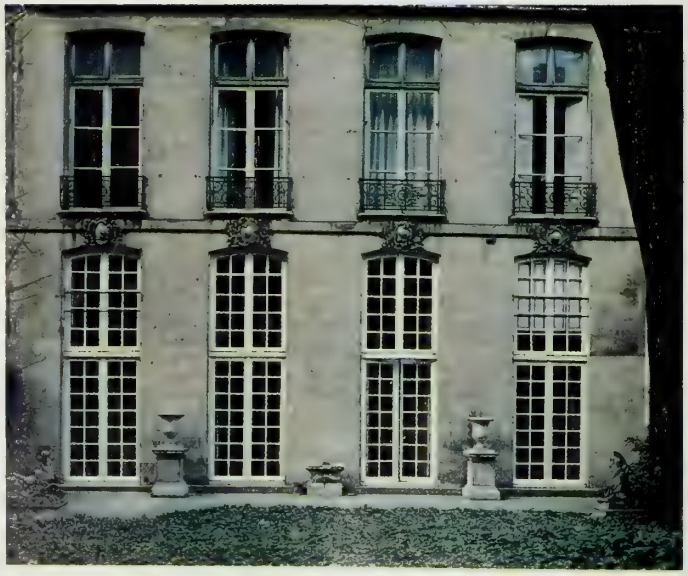
The two brothers have devoted their lives to the acquisition of beautiful things. Indeed, almost every day the elder brother, partner in one of the most prestigious banking houses in the country, stops in the auction galleries before going to his office. His brother is inspector of historic monuments; he is familiar with all parts of Paris and knows exactly which houses should be preserved—whether by the government or by private citizens who can no longer stand the idea of living in sterile modern apartments.

For many years they waited for the right house to become available. But, when they finally found it, the building was in grave condition. For a number of years it had been given over to a dental clinic and several small offices, and the lovely boiseries were hidden behind gray paint—a sad fate for such a rare and distinguished house.

The house had been built in 1742 b the architect Tannevot on the ope land that then existed behind the Plac Vendôme. It was decorated in th most elegant Rococo style and wa very similar to the house next to i which for so long contained the cele brated salon of Madame Geoffrin.

Today the house stands between small courtyard and a garden qui

MM. Thierry and Jean Feray restored their large 1742 townhouse on the rue Cambon in Paris to its former Rococo splendor, then fill it with a discriminating selection of choice antique furniture and tasteful objets d'art. BELOW: The stone exterior is unadorned, indicating that the residence had been built for a wealthy bourgeois rather than a nobleman. It stands between a courtyard an a garden flavored with 18th-century statuary and blanketed with miniature ivy. TOP: A richly ornamental Entrance Hall arrangemen in front of a Dutch leather screen includes a Boulle commode, a pair of Chinese covered vases and a tall Delft *tulipière*. OPPOSITE: The delicate Louis XV boiserie that dominates th Salon on the ground floor is attributed to th 18th-century master carver Nicolas Pineau.



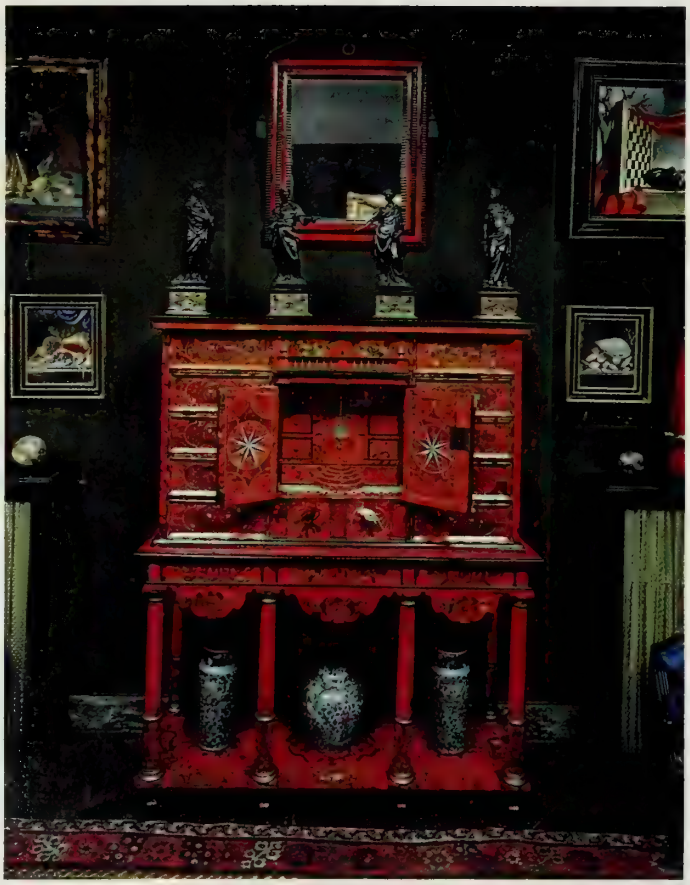
large for Paris, with a lawn and several trees. Ivy-covered treillage hides the walls of neighboring houses, and the part of the house overlooking the garden has two stories and four tall windows. The exterior is without ornament, in handsome stone.

It is perhaps important to remember that Thierry and Jean Feray are descendants of the Alsatian industrialist Oberkampf, who, at the end of the eighteenth century, founded the great fabric manufactory at Jouy, outside of Paris. *Toiles de Jouy,* of course, are known throughout the world. And in Jean Feray's bedroom the bed and several chairs are covered in a Jouy print—a pattern with small flowers, one of the first created by M. Oberkampf. And Thierry Feray has in his library framed samples of Jouy-designed fabrics. Indeed there is a great deal of furniture and paintings in the house that comes from the château that M. Oberkampf built.

The apartment on the ground floor consists of an octagonal entrance hall

OPPOSITE AND LEFT: Another Salon, on the upper floor, is quite differently conceived; eclectic treasures representing a lifetime of astute collecting are set against the sheen of silk damask. A Russian Empire bronze doré chandelier is suspended above the Aubusson rug, and bronze figures adorn the Empire clock; a Chinese paper screen forms the backdrop. Bronzes recline atop a violetwood-and-leather Régence bookcase, while others support a pair of Empire candelabra.
ABOVE: The Wedgwood dinnerware on the Dining Room table was originally ordered for the Duc d'Orléans.

The brothers have devoted their lives to the acquisition of beautiful things.



TOP LEFT AND TOP RIGHT: In M. Thierry Feray's Library family portraits cluster near an Empire maplewood corner bookcase with steel doors. Ormolu-mounted ostrich eggs share the mantelpiece with the Louis XVI candelabra and clock. Framed samples of toile de Jouy surround a larger J.B. Huet design for the famed 18th-century fabric manufactory outside Paris. The brothers Feray are descendants of its founder. LEFT AND ABOVE: The elaborate French cabinet in M. Jean Feray's Library is further enriched by Louis XIV bronzes above and Chinese *famille verte* vases below. Other 17th-century bronzes and a Bibbiena drawing enhance another part of the room.

hat doubles as a dining room. The blue and white Wedgwood dinner service was originally ordered for the Duc d' Orléans, cousin of Louis XVI. Then there is the blue and green library, whose loveliest ornament is a very large Italian chest *en écaille.* Some extraordinary French and Italian bronzes of the same period fill the lower shelves of the bookcase and go very well with old drawings. The library is the counterpart of the salon, in that it has kept all the original woodwork and its marble fireplace.

The apartment occupied by Thierry Feray is on the floor above. It is reached by a stone staircase with a wrought-iron railing, and long windows overlook the courtyard. The apartment has the same arrangement as the one on the ground floor, but it seems very different, since there is not as much paneling and the height of the ceilings is uniform. Only the entrance hall is grander and more furnished, and it is immediately obvious that one is in the presence of a collector. There is no single style evident, and Thierry Feray has adopted the eclecticism so popular with collectors of the last century. The walls are hung with fabric; apart from several handsome fauteuils by Jacob the chairs are overstuffed, the tables round, covered with fabric and with a thousand small objects on their surfaces, some precious, some merely sentimental—all exquisite.

Heredity, the memory of innumerable lovely houses visited in France and England, the compulsion to burrow around in antiques shops, the vision of the beautiful Oberkampf château at Jouy where the brothers passed childhood holidays—all have contributed to making this house one of the most elegant restorations created in Paris since the end of World War II. □

TOP RIGHT: The floral chintz M. Jean Feray chose for his Bedroom is a reprint of one of the first toiles de Jouy created at his family's factory. The original boiserie has been painstakingly uncovered and repainted; the canopy bed is Louis XIV. RIGHT: M. Thierry Feray's decorous Bathroom is reminiscent of the traditions of European gentility of a century ago—function notwithstanding. *Faux marbre* refines the bathtub as well as the boiserie. The rosy-cheeked *enfant* of the portrait is an ancestor.

A Burst of Art and Color

Fashion Designer's Long Island Country House

PHOTOGRAPHY BY RICHARD CHAMPION

Editors' Note: In the last issue we featured fashion designer Scaasi's art-filled Manhattan apartment. Now we present his comfortable country house in Long Island.

"I DON'T KNOW what to do with this house; it's so awful," Arnold Scaasi groaned at the first sight of his shingled summer retreat, a vast affair facing one of Quogue's tranquil bay inlets. That said, within three short months he turned it into one of Long Island's most delightful houses.

ABOVE: Arnold Scaasi, the fashion designer, pauses beside one of the epoxy-and-fiberglass balls by Grace Knowlton that seem to have spilled out onto the lawn beside his contemporized Victorian Long Island summer retreat. The frames of the unusual outdoor furniture he designed repeat the shingled façade, and the awning-striped upholstery enlivens it. RIGHT: Modern art basks in abundant light in the crisp open Living Room. The painting above the resurfaced fireplace is by Hosiasson; the canvas behind the Dubuffet free-standing sculpture is by Boris Fedushin. The whimsical feet descending the stairs are also by Dubuffet.

The once ponderous frame structure—with dozens of small rooms clustered about the central living hall's massive brick fireplace and broad staircase—had, to give it its due, a Henry Jamesian charm. The hall served, as all such halls once did, as "a place of reunion and a place of transit," to quote Henry James. But it was painfully clear that some radical adjustments had to be made.

The house needed solid modern logic and discipline to clear up its quaint antiquarian confusions. Fashion designer Scaasi had already had one Victorian summer house, and he did not want the same look again. So enclosing elements were condemned, walls fell—in fact, the whole house might have fallen had a steel "lolly" column not been introduced at a crucial point—doors went, windows were moved or enlarged, a few acres of new glass let the outside in and woodwork and ceilings were lacquered in assertive colors. Everything was transformed, driving shafts of light through the old house's dark eclectic heart.

Comfort, of course, had a top priority in Arnold Scaasi's plan.

"I'm very against houses in the country where you rough it," he says emphatically. "So when I rebuilt this one, it was not to make myself *less* comfortable than I am in town. I don't come here to 'rough it.' I come to relax and enjoy myself completely."

Mr. Scaasi would "rather live in one attractive room than in twenty that are

unattractive." But here in the Quogue house *all* twenty rooms are attractive, inviting, alive with light and color.

"It's all about color," he explains. Although he first wanted a uniform monochromatic look in beige, when he began to bring out fabric samples it looked "awful" that way.

The colors are now relentless, and delight in their cheerful lack of restraint. The stairwell and hall are unequivocally tangerine orange—a color copied from a favorite pair of beach shorts. It contrasts dynamically with yellow doors and the stair's starkly handsome white balustrade.

On summer evenings the house is often filled with guests, and the flow tends to spill out onto the terraces and sloping lawns between the house and inlet. From outside, every room can be seen at once, the hall, the bedroom the upstairs sitting room, the green bath, the dining room. Seen from the outside at night, it has the playful and thoroughly delightful look of a gian

oll's house. A whimsical collection of ig bright fiberglass balls by sculp-ess Grace Knowlton, strewn across ne end of the lawn, bring the varied ouse colors out into the uniform nat-ral green of the lawn and set up an nexpected relationship between out-ide and inside that is poetic, imagina-ve—and just good fun.

Most of the furniture was designed y Arnold Scaasi "out of necessity." lothing available seeming right to his ye. His insistence on banquettes is as

PPOSITE: Another view of the cheerful Living oom reveals more of the distinctive angled-ase banquettes and ottomans Mr. Scaasi esigned. The framed sculpture behind the ercury lamp is by Lucas Samaras. RIGHT: The ew from a brightly colored upstairs sitting om celebrates the superb location of the ouse. BELOW: Cozy 19th-century Austrian orcelain ducks, daisies and handpainted ish" place mats add character to dinner for x in the vividly patterned Dining Room.

usual absolute, just as in his New York apartment. They are everywhere.

For the terrace furniture there was a special challenge in designing something to blend comfortably with the shingled sides of the house. With the enthusiastic cooperation of a young local carpenter who had never "been challenged before," he had chairs and benches made, based—like all of his furniture—"on the box." Then to the young carpenter's astonishment, Mr. Scaasi said, "Shingle them!" Stained the same color as the house, they stand about the terrace looking, the designer thinks, "a bit like ladies in ruffled skirts." But they are in perfect harmony with the outside, where they can stay year round, arranged around travertine tables for alfresco meals or rolled on their castors into less formal arrangements—for sitting about, enjoying the sun and watching the swans on the bay with the eight cygnets they obligingly produced this summer for the household's entertainment.

The dining room has become the heart of the house. In the beginning Mr. Scaasi found it a large gloomy room with plate rails, beamed ceiling and a tile fireplace. He opened up one end by moving a broad window from the old living room, stripped the walls and fireplace of their period ornaments, lacquered the woodwork and beams white, and papered it, ceiling and all, in a blue and white print that matches the upholstery; table skirts and napkins are in the same fabric.

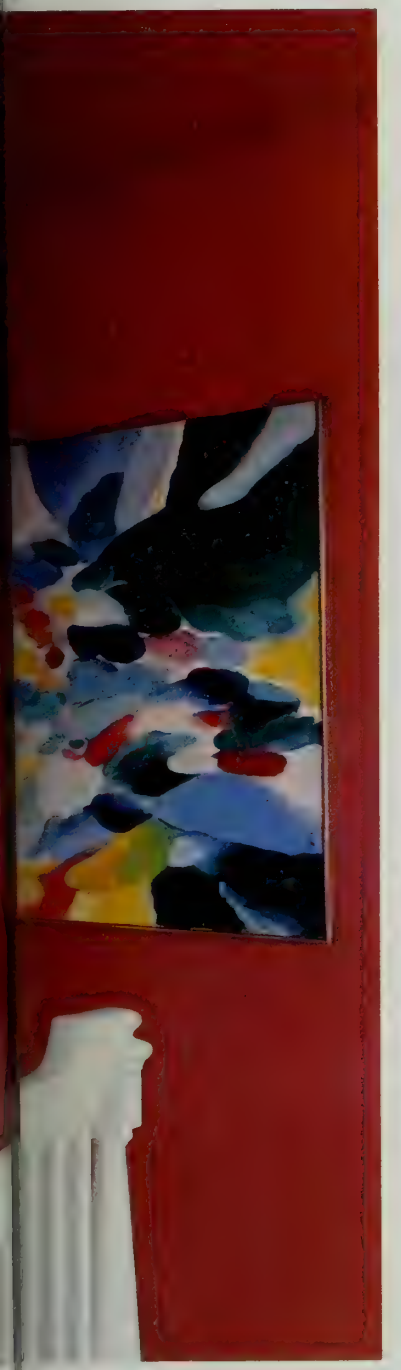
"The whole idea is to be able to hange it, which is an idea I have about ining rooms," he says. "And I feel ery strongly about tables. Tables hould have great fantasy. The fork an be orange, the knife white, the oup spoon blue, the dessert spoon ellow. I use whatever I have for a enterpiece. Almost anything can decrate a table—radishes, lemons, a wa-rmelon. You name it."

There are lots of simple flowers laced everywhere about the house.

"Daisies and geraniums look good in the country. I love geraniums, and they bloom year round," Mr. Scaasi says. Along with these, the house is stocked with a very personal collection, including both excellent modern art and just "things" found locally. They all eventually find their proper place. A Hosiasson painting over the fireplace was the only thing that came and just stayed put. Mirrored Mexican plant stands make lamp bases, there is a splendid Lucas Samaras box, a ball covered with guinea fowl feathers, found in a yard sale, a Sam Francis painting, two souvenir photograph frames from the Alhambra, in Granada, and some painted Austrian porcelain ducks from London—even Mexican and Moroccan rugs, and Indian embroideries. All seem part of Arnold Scaasi's strategy for a thoroughly comfortable country life.

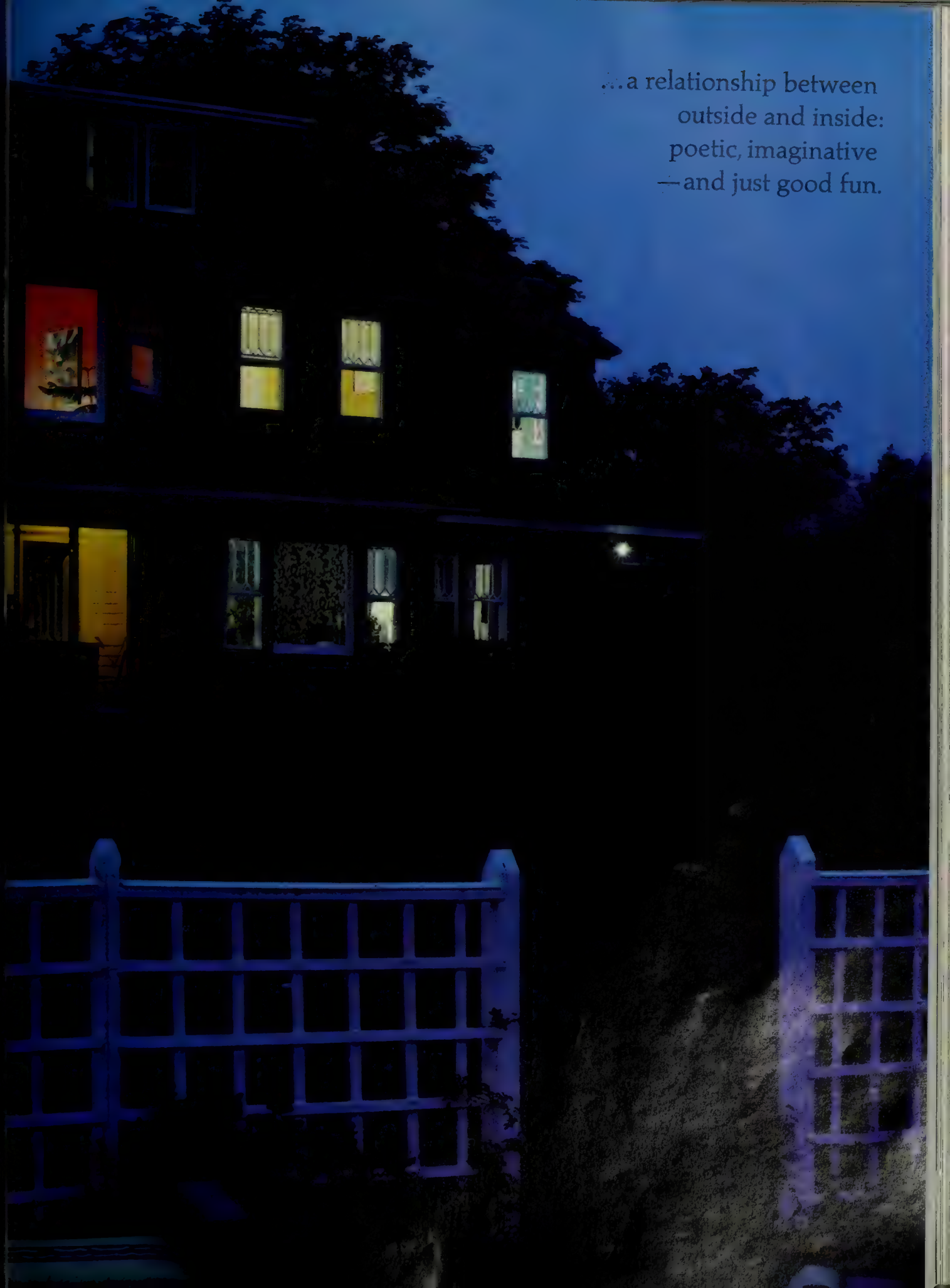
"They're things I love, and there's nothing I can do about it." □

—*John Loring*



Everything was transformed, driving shafts of light through the old house's dark eclectic heart.

LEFT: Mr. Scaasi borrowed the hot Hall color from a favorite pair of beach shorts, defining it dramatically with stark white trim; reflective lacquer on the ceiling adds a feeling of height. "The yellow doors," he explains, "simply looked good moving into the bedrooms." The abstract magical painting is by Alice Baber. ABOVE: The soft-toned Master Bedroom provides a respite from the unrestrained color elsewhere. A Dubuffet gouache stands near the 19th century bamboo screen headboard. FOLLOWING PAGES: "It's all about color," says Arnold Scaasi, referring to the bold palette of rooms that augment the immense Victorian doll's house effect at night.


...a relationship between
outside and inside:
poetic, imaginative
—and just good fun.

GARDENS

Hawaiian Arcadia

An Unusual Tropical Garden on Kauai

PHOTOGRAPHY BY MORTON BEEBE
TEXT BY BARNABY CONRAD

"ALL OUR BENEFACTORS seem to be extremely energetic people, as well as generous and civic minded," says Mateo Lettunich, the New York-based president of the Pacific Tropical Botanical Garden in Hawaii, one of the most prestigious, attractive *and* largely unknown gardens in the world.

"Take, for example, Mrs. Roth," he

Few visitors to Hawaii see the unspoiled beauty of Lawai Kai and the adjoining Pacific Tropical Botanical Garden on the island of Kauai. LEFT: Brilliant amaryllis blossoms bask in profusion beneath the warm sun. BELOW AND OPPOSITE: Architect John Allerton stands before the rambling colonial residence he designed in 1937. His 100-acre estate is reminiscent of a Somerset Maugham setting.

continues, referring to Lurline Matson Roth, of San Francisco. "I was on the Big Island recently with our director, Bill Theobald, and we were to have lunch at her home, a beautiful pavilion next door to Mauna Kea on the Kona coast. We arrived to find the staff on the lawn, anxiously peering through binoculars at a fishing boat in the bay. On it were Mrs. Roth and her other guests, plus—at the far end of a long line—a five-hundred-pound marlin they had been struggling with for an hour. We had drinks on the lanai and then luncheon. But Mrs. Roth only arrived back on shore in time to express her apologies—quite unnecessary in my view—as we were leaving for our plane. Yes, they had boated the marlin." Mrs. Roth, quite incidentally, is eighty-four years old.

In addition to Mrs. Roth there are many concerned people in the United States who support and believe in the importance of the Pacific Garden. It was chartered by the United States Congress in 1964, at the urging of botanists everywhere—in order to create a center where they could carry on research in medicine, nutrition and conservation as they are affected by tropical plants. In Hawaii alone, there is a rich lore on the use of medicinal plants. And often the pill we buy in our drugstores is based on the same plant source that witch doctors up the Amazon have been successfully purveying to their clients for generations.

Someplace in the Hawaiian Islands was a natural choice for the garden, since the climate is ideal, and nothing has to grow "under glass." The garden's main site is in the Lawai Valley on the island of Kauai, approximately one hundred miles from Honolulu, and a satellite garden has been started near Hana on Maui. On Kauai, some

Plant life thrives in an atmosphere of bountiful precipitation. LEFT: Tall slender bamboo stalks form a sheltering arch. 1. If the pastel flower of the banana plant grows upright, the herb is ornamental; if the bloom is pendant, the fruit is edible. 2. Bougainvillea takes on a delicate translucency. 3. Spider lilies spread their plumage. 4. A Cup of Gold is washed by a waterfall fed by a high spring, which courses through pecten shell forms.

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two hundred acres are now being developed into tropical plant collections, adjacent to the beautiful Allerton gardens—called *Lawai Kai*—which Robert and John Allerton have made into a hundred acres of paradisiacal plantings and architectural follies in the great tradition: pergolas, waterfalls, pools, gazebos, and the rest.

But only a comparatively small number of tourists has as yet visited the Pacific Garden, and virtually none of them has seen Lawai Kai. Now, however, the Pacific Tropical Botanical Garden's volunteers escort tours—every Tuesday—through the garden's acres. The tour also includes a glimpse of the delights of Lawai Kai, which one day will be an integral part of the research gardens and their principal horticultural display area.

At Lawai Kai a rambling colonial house sits placidly in the middle of a great lawn, ringed by palm trees that look, in Mark Twain's words, like "feather dusters struck by lightning." Four life-size Venetian ladies of the eighteenth century, in beige stone, guard the lanai and gaze out on the curve of the white sand beach. A passing schooner is the sole visible sign of man, and the only sounds come from the surf and the birds. Mynahs hop around the fallen coconuts on the grass, occasionally forming a ring around one bird who has committed some misdemeanor—like stealing a fellow mynah's worm—and after a noisy court session, they fall upon the hapless and helpless miscreant.

It is a scene from another, more leisurely time, a Somerset Maugham setting, and one almost expects a young Bette Davis to slink across the greensward carrying a "portentous

ABOVE LEFT: The Lawai Stream cools the gardens at the lower end of the Lawai Valley; Mount Kahili rises over three thousand feet in the distance. LEFT: Vibrant fibrous begonias grow six feet tall in the moist environment. OPPOSITE ABOVE: Four 18th-century Venetian stone figures representing the four seasons linger on the terrace of the Allerton home; two of them face the curve of the white sand beach, watching for passing schooners. RIGHT: The Hawaiian name for the blossoms of the angel's trumpet plant is *nau-hanua*, aptly meaning "gazing earthward."

letter." The house itself is filled with innumerable books—including a superb botanical collection—Biedermeier furniture brought over years ago by the Allertons and an ever-growing assemblage of remarkable contemporary arts and crafts.

Both Mr. Allerton's private gardens, tended by nine gardeners, and the Pacific Garden farther up the valley, contain many species of plants found nowhere else in the world. The Pacific Garden has, in its first years—operations began in 1970—concentrated on endangered species. Such extensive collections as the Erythrinas (in Hawaiian, *wili-wili* trees), coconuts, and now breadfruit—all can be significant sources of food for the tropical

world. There are also splendid and varied examples of the plants that one expects to find in a Hawaiian garden: bamboo, banana, ginger, plumeria, orchids, tree ferns, lotus and giant water lilies—among many others.

It is understandable that Kauai, the geologically oldest island in the Hawaiian chain—and the most verdant—is called the Garden Isle. And where there are plants and flowers in profusion, there is precipitation in abundance. Mount Waialeale, not far from the Pacific Garden, is considered the wettest spot on earth; it receives an average of forty *feet* of rain per year, as compared to Manhattan's average of forty-four inches a year.

But after the rain comes the sunshine, and plant life thrives in this hospitable environment: the plants that the Garden wants to cultivate, as well as the weeds. At Lawai Kai the staff of gardeners is constantly at work, and up at the Pacific Garden there are a grounds staff and a number of students in the horticultural training program who all work continuously to make the garden grow. Dr. Theobald, the young director, eagerly shows visitors around his vast Eden.

"We want people everywhere to see our garden," he says, "and to know what we are doing here."

Everyone realizes that great gardens are beautiful refuges from the everyday world. But Dr. Theobald—as well as the trustees and benefactors of the Pacific Garden—also want people to know that a botanical garden is not a luxury, but a necessity. It functions as an essential resource of the natural materials that scientists need in their never-ending search for ways to cure mankind's illnesses, feed the world and preserve a natural heritage.

"If I sound enthusiastic," says Dr. Theobald, "it is only because I am. And enthusiasm is contagious!" □

BELOW: Tortuous branches of the recumbent thornless *kiawe* extend across a grassy path; the dense flora includes *Sansevieria*, philodendrons and ferns. OPPOSITE: An elevated view shows a placid meadow surrounded by coconut and bamboo palms; in the foreground is the Lawai stream. Visitors are now welcome to tour the botanical region.

A Fresh Bright Spectrum

Traditional and Contemporary at Ease

INTERIOR DESIGN BY JOHN COTTRELL PHOTOGRAPHY BY FRITZ TAGGART

NOT TOO LONG AGO one of interior designer John Cottrell's seemingly inflexible rules was broken—much to his delight, it must be added. The happy infraction occurred when he arranged the décor of a house in Los Angeles for Mr. and Mrs. William Winans.

In the past the designer had adhered to the principle that it was not professional, nor efficient, to become overly involved with the people for whom he worked. And naturally, like many another designer, he preferred a large measure of freedom. Although widely known for his willingness to cooperate and his careful attention to detail, he was always pleased if clients approved his initial design and left the rest to him—the sort of carte blanche not often easy to obtain. Such an approach did not derive from indifference or arrogance. It was rather, he felt, the mark of true professionalism.

Now, however—thanks to the pleasurable experience of working closely with Mr. and Mrs. Winans—his ideas about involvement have changed.

"The whole thing was an educational experience for me," says Mr. Cottrell. "Frankly, it is unusual to find someone like Mrs. Winans, with such a degree of knowledge and sensitivity—an extensive knowledge of antiques, for example, and a rare sensitivity to colors. You know, in the long run I'm sure I learned much more from her than she did from me. She is a lovely and unique lady."

When the original project formed in their minds, Mr. and Mrs. Winans almost immediately sought the advice of John Cottrell. They were familiar with his work in the Los Angeles area and particularly with the house he had

BELOW LEFT: Potted geraniums gladden the Entrance of Mr. and Mrs. William Winans's Country French home, high in the Los Angeles hills. BELOW: A glimpse through oversize antique French doors reveals an open stairwell above the polished parquet floors of the Entrance Hall. OPPOSITE: Light and space are accentuated by a flourish of Brunschwig & Fils print on chaise longues in the Drawing Room. A Clarence House stripe on pillows and chairs melds the color scheme.

decorated for their friend Ingrid Ohrbach (see *Architectural Digest*, May/June 1975). At the time, Mr. and Mrs. Winans were living in a large French Norman-style house, and they felt it needed redoing and freshening.

Then one day during these initial stages they came across a more modern California house, designed by the noted architectural firm of John and Robert Woolf. They were immediately enchanted with its abundance of windows, its lightness and openness, its contemporary feeling of freedom. Happily, the house was then available, and they bought it.

As a consequence John Cottrell's original design plans for renovating the old house were abandoned. The problem now was to move from a large formal house into a somewhat smaller, more modern setting—at the same time retaining a large portion of the antiques they loved and providing

OPPOSITE AND LEFT: Trompe l'oeil moldings flatter a collection of rare ruby glass in the Library. Antique miniature chairs heighten a Louis XV mantel. BELOW: A mirrored table multiplies the shimmer of crystal in the Dining Room. Mrs. Winans's elaborate tablesetting is designed to match the culinary talents of her husband.

a background for their frequent and informal entertaining. Mr. Winans, incidentally, is an enthusiastic gourmet and does all the cooking for parties himself with great zest.

The owners wanted a "fresh, young look," as Mr. Cottrell explains, and he set about providing it for them.

"I am still somewhat amazed that I was selected to do the work," says John Cottrell. "Certainly I love antiques, but I also love bright peppy fabrics and simple materials like Flokati rugs and sisal. It seemed inevitable that my point of view would present some problems. But Mignon—Mrs. Winans—knew all that, since she was familiar with my work."

It is true that Mrs. Winans has a remarkable collection of antiques, inherited from her mother, but she had long ago come to the conclusion that her former French Norman house was overpowering and that many of the background colors were too somber.

"They were sad colors," she says.

And for the new house she had definite ideas about color—ideas that sometimes clashed with Mr. Cottrell's own. Always interested in people and in providing a background against which they would appear at their best, she was inclined to choose paler and more subtle colors than John Cottrell was in the habit of using.

"But she has a magnificent eye," says the designer. "And she did expand my thoughts about color to a very great extent. Her taste and experience and knowledge of antiques were invaluable to me."

The designer does not reveal this information in order to play down his own part in the finished design—it is surely his—but rather as a tribute to the enthusiasm and interest the owners took in their new house.

They participated eagerly at every

One of John Cottrell's seemingly inflexible rules was broken—much to his delight.

LEFT AND VIGNETTE: A heady collage of color and basketry, bordering on the exotic, illustrates the Gazebo, secluded by a garden entrance. Plump seating promotes the feeling of indulgence. OPPOSITE: Mrs. Winans's feminine tastes are fulfilled by the design of her Bedroom. Cascades of fabric surround her bed, footed by a delicate Italian bench. A needlepoint rug from Stark underlies the area. Fabrics are from Brunschwig & Fils.

tage of the design. And the result is a ortuitous mix of traditional and con-emporary, of antiques and bright nodern materials. Thanks to designer Cottrell and their own involvement, he new house is exactly what they wanted it to be—an appropriate setting for splendid antiques and an inviting background for their frequent guests.

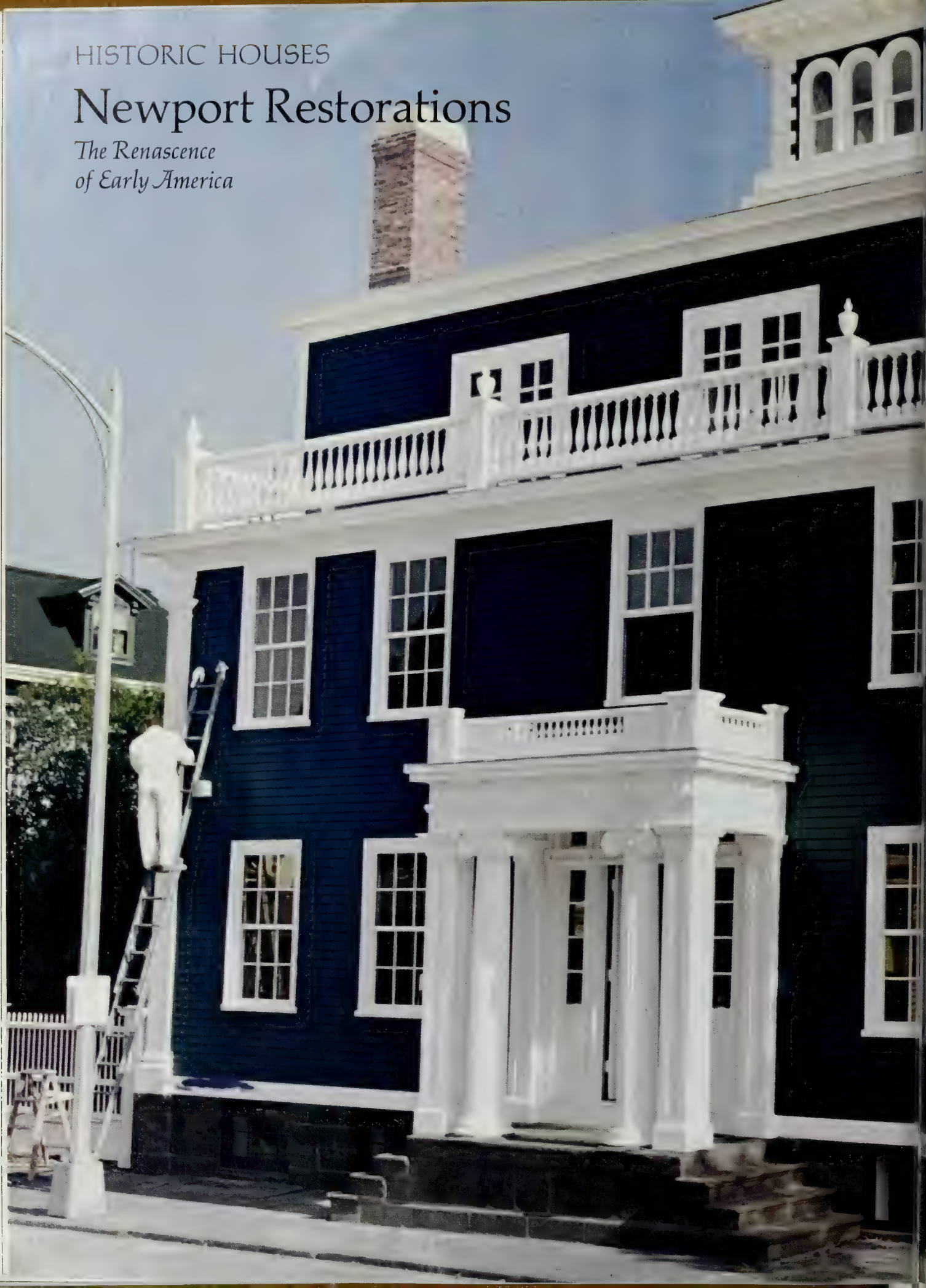
"In some ways the result is not exactly characteristic of my work," says Mr. Cottrell. "I am inclined to look for cleaner, simpler effects. But I'm very proud of it and grateful for the experience of working so closely with the owners. I learned any number of things. And it is *their* house, isn't it?" □

—*Sam Burchell*

HISTORIC HOUSES

Newport Restorations

The Renascence of Early America



THE POPULAR CONCEPTION of Newport, Rhode Island as the most obstinately, almost flamboyantly, "exclusive" American seaside resort of the excessively rich, is at least partially founded on fact. But like most popular conceptions it is a stereotype, increasingly obsolescent and incomplete.

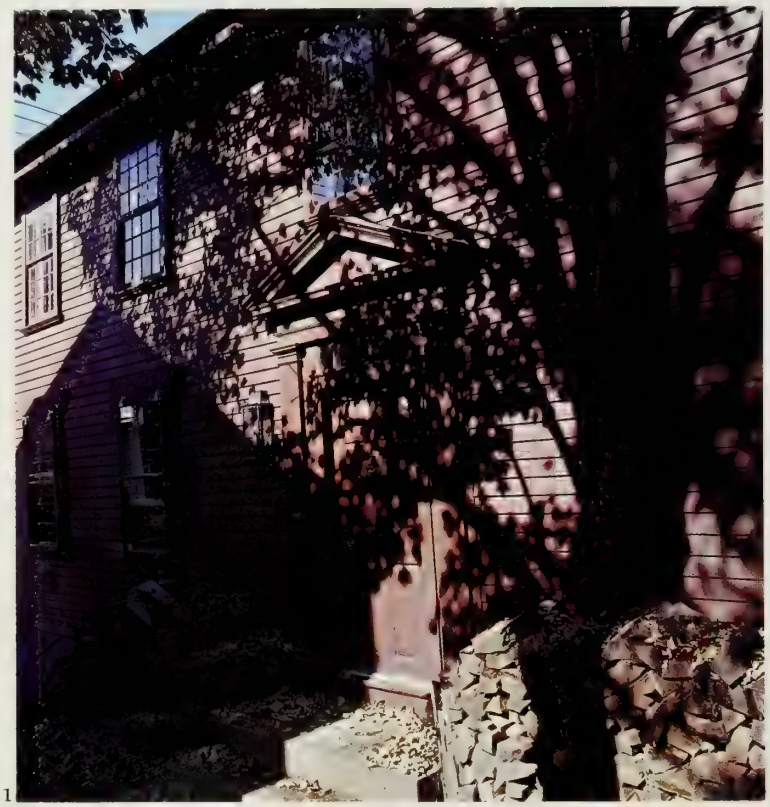
Admittedly, at Newport those few who have the means and the desire to do so may still lead a moderately updated version of the sort of social life unlikely to be encountered elsewhere outside the covers of the novels of Edith Wharton and Henry James. But it goes without saying that there is infinitely more to this old and famous resort than its superlative summer climate and its fairly imposing list even now of elegant or opulent or otherwise distinguished summer residents—let alone the ghosts of all those allegedly "fabulous" hostesses of two or three generations back, whose grand pretensions and ferocious snobbery have been largely responsible for giving the place its reputation for exclusivity.

Settled in 1639, Newport by 1750 was a hub of overseas trade—with a prosperous cultured merchant class and architects and artisans equal to any in the Colonies. Navigation Acts and British occupation during the Revolution ruined it. The clipper trade did revive Newport, but after the advent of the steamship it never again achieved national commercial importance. Nineteenth-century industrial development passed Newport by.

For anyone with a feeling for history and an eye for beauty, Newport is a rewarding microcosm of three centuries of American architecture and craftsmanship, and a rare mnemonic of the tough but touching quality of early New England domestic life. In relation to this, most of the pastiche palaces and fake châteaux and gigantic cottages of a later era seem to an average purist today—as they seemed

PHOTOGRAPHY BY RICHARD CHAMPION
TEXT BY VALENTINE LAWFORD

PRECEDING PAGES: A painter brushes crisp finishing touches on the Sisson-Collins house, built in Newport in 1738 and renovated to Greek Revival in 1823. The dwelling is one of more than fifty eighteenth- and nineteenth-century buildings restored by the Newport Restoration Foundation. OPPOSITE ABOVE: Daniel Vaughn built his house in 1800 on land confiscated from Loyalist Thomas Banister in 1781. OPPOSITE BELOW: The restored 1812 Windmill, in the countryside near Newport, still functions. ABOVE: An engaging coat of paint enhances the ca. 1770 home of prominent Quaker brothers William and Joseph Wanton.



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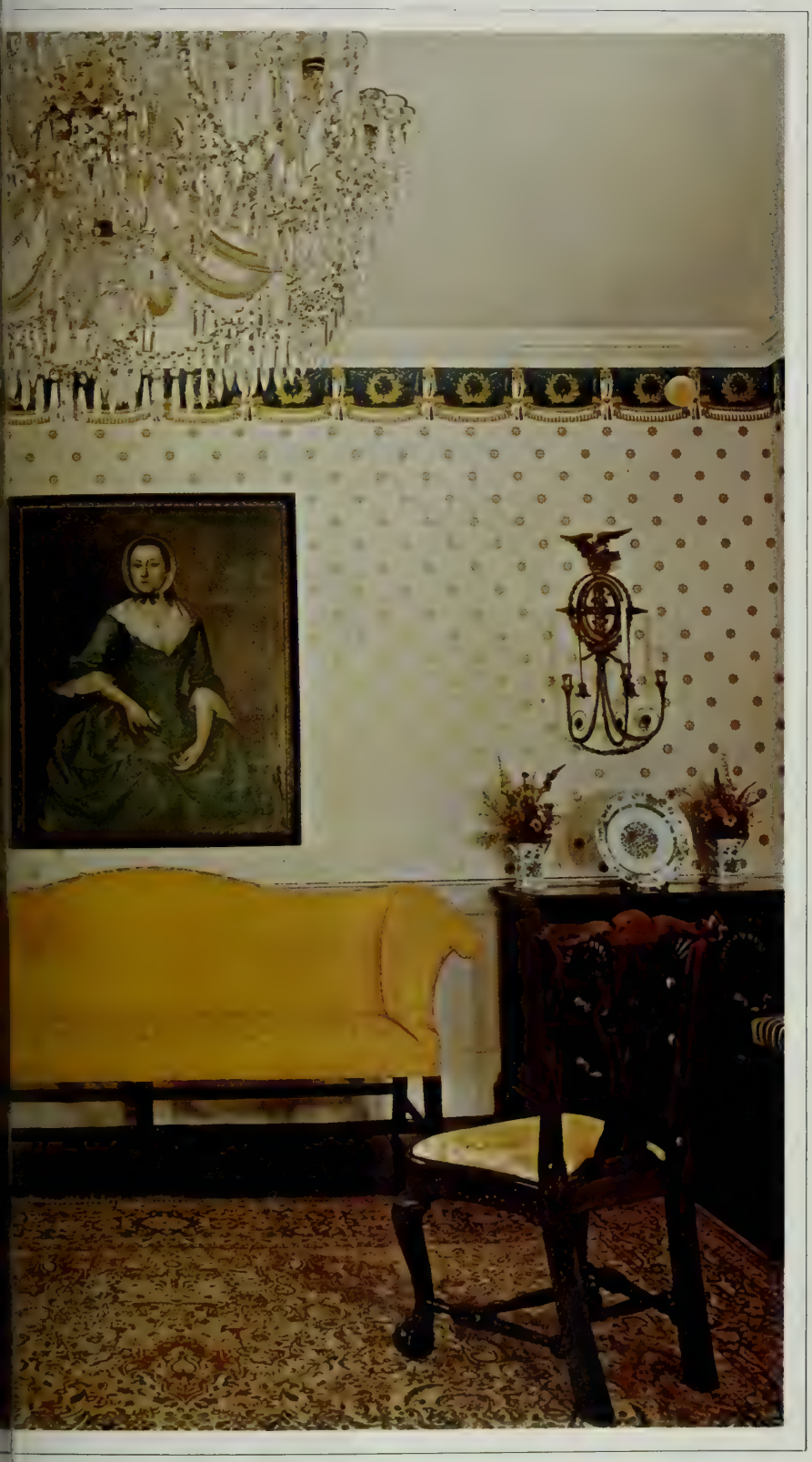
Restored residences, such as the ca. 1700 Johnson-Braman house, are rented unfurnished to those interested in living with history. 1. Shadows play across the well-groomed exterior. 2. A blazing fire completes the Living Room's early-American look; the 1760 wing chair was made in Rhode Island. 3. The Philadelphia lowboy and the 1760 Massachusetts mirror are both done in Chippendale-style mahogany. 4. Another fire warms the Dining Room's original woodwork and the ca. 1800 American Sheraton table. 5. Late-17th-century pine paneling and oak beams rusticate the Master Bedroom.

The 1811 Captain Samuel Whitehorne house was converted into a museum featuring Newport-made furniture. Interior decoration by Leon Amar. 1. The brick structure exemplifies Federal-style architecture. 2. and 4. An 1805 French gilt bronze figure of George Washington by DuBuc stands before the American Sheraton gilt overmantel. The 1750 Chippendale mahogany knee-hole desk and carved chest are Goddard pieces; the painting above the 1780 Newport sofa is by Joseph Badger. 3. Canton *famille* tureens and plates create a colorful Dining Room tablesetting. The translucent chandelier is Irish cut glass.



to any average native Newporter when they were built—little more than an unsolicited series of irrelevancies.

Doris Duke, who has known Newport ever since she can remember, and who still spends much of her time there every year, is not only one of the privileged few to whom the social life of the resort is an inherited open book but is, in addition, a sensitive and intelligent and enterprising human being. By this time she is quite as knowledgeable as most experts about Newport's architectural and cultural heritage, and she is certainly better equipped materially than any twentieth-century expert to help to preserve it for the pleasure of the present and the benefit of posterity.

In 1968 Miss Duke founded the Newport Restoration Foundation: a nonprofit organization principally dedicated to the rehabilitation of Newport's remaining Colonial and Federal and Greek Revival houses, great and small. Chronologically, the Foundation was not the first in the field. From 1945 on, considerable restoration work has been accomplished by another, earlier organization—the Preservation Society of Newport County—which also maintains and opens to the public half a dozen of the most celebrated of Newport's late-nineteenth-century mansions, including *The Breakers, The Elms,* and *Marble House.* Miss Duke, whose predominant private interests have long been the cultures of Islam and the Far East, and who on her own admission only developed an interest in Americana a relatively short while ago, is the first to acknowledge that the initial inspiration for the Newport Restoration Foundation came to her from the founder and president of that society, the late Mrs. George Henry Warren, a famously tireless worker in Newport's worthiest causes, who was her close

continued on page 162

Exercising Options

California Designer Magnifies Small Space

INTERIOR DESIGN BY FRED MCCOWN
PHOTOGRAPHY BY TOSHI YOSHIMI

ON THE EDGE of a wooded canyon, clinging to the side of a hill and surrounded by tall pines, is what looks to be a secluded mountain hideaway.

The reality, however, is a location three minutes from Sunset Boulevard, and that is one of the reasons interior designer Fred McCown selected the 950-square-foot house for his residence. The other is the view—at night a spectacular panorama of lights from Malibu to Beverly Hills.

"The house itself is nothing," he says. "There are no architectural details, the proportions are awkward."

Nevertheless, the completed house is a small miracle of design and an extension of the owner's personality. Mr. McCown is a man who prefers the outdoors, who—when he can—escapes to the Trinity Alps for a holiday of backpacking, nature his inspiration.

The walls and ceilings of the house, upholstered in velvet, are as shadowy as pine. From the room's perimeters, up-lighting illuminates art objects and plants—their images reflected on a mirrored wall—and the pine-planked floor is stained dark as earth. Glimpsed through a window, lighted trees extend the space visually, and the room at night is like an enchanted forest.

"If I spent time here during the day," Fred McCown says, "I would have designed it differently. The walls a shade or two lighter perhaps, but still on the dark side. Contrary to popular thought, a small room—this one is thirteen by eighteen feet—does not look larger by painting it white. Dark is receding. By lighting the perimeters and keeping the center of the room somewhat dusky, I have created the impression of being in a large room.

"A view is like an object," the designer says. "When you enter a room, if the first thing you see is something terribly grand, then people think they have to say something about it; it detracts from the mood of the room. People then become secondary.

"However, a room does need a focal point, but not one that's overwhelming. It needn't be an antique. It can be a fine accessory, a painting, a piece of sculpture. I'd rather see an interesting accessory on a nothing coffee table than a minor piece on a museum-quality antique. And I discourage reproductions; authenticity gives a unique satisfaction, and it goes beyond being mere effect.

"I also urge the people I work for to choose something they can relate to and really love. Then I will tell them if it works proportionally. Many people, if they're not used to working with design, think in terms of two dimensions—length and width. Height must also be considered, of course."

Fred McCown's design work spans the extremes: from a film star's pink Art Déco setting to a contemporary white space for a fashion designer. The only resemblances between the two are symmetry and simplicity.

In the designer's own house the same simplicity and monochromatic mood flow from room to room.

"Each room is different, but they are all coordinated," he says. "If there is no coordination the eye must jump from one thing to another, and a house becomes like an Easter egg hunt. I use

Reflected by a mirrored wall directly opposite, lighted tree trunks outside the Living Room of designer Fred McCown's 950-square-foot Los Angeles hillside home extend the small space and give it the illusion of an enchanted forest. Lighting, shadows and reflections are crucial to "create the impression of being in the middle of a large room." Brass floor lamps are from Morey Palmer, the glass ashtray from Casa Bella. An Art Déco Polish kilim rug from Rugs, Inc. provides the inward focus.

rosite: In the Dining Area, Clarence House lvet covers 18th-century English chairs from hn Nelson Antiques; Schumacher velvet holsters the walls. Blinds by Levolor rentzen. Above: A white birch by a Sanchez unting in the Master Bedroom is symbolic of e designer's quest for inspiration in nature. rtoise shell and pillows from J. Robert Scott. lished steel balls from Hudson-Rissman.

any means to achieve this sort of rmony. For instance, a color can edominate in one room, then be ed in small quantities in others. Another way is to use similar focal points—such as an interesting antique in each room—or I often use dramatic lighting throughout. In each case the eye will always be at rest."

In the upstairs bed/sitting room, up-lighting is repeated on the limbs of a white birch imported from Vermont. Here the designer's love of the outdoors takes priority, the bed is positioned to catch the first light of day.

"The bed is illogical for the space," Mr. McCown says. "It would be better over there." He gestures toward the far end of the room, which he has turned into a seating area. "But to see the trees when I first wake up is more important to me than any spatial perfection. I am often reminded of a quotation: 'There are two worlds; the world that we measure with line and rule, and the world that we feel with our hearts and imaginations.' " □

—Suzanne Morrow

Egyptian Treasures

TEXT BY JOHN D. COONEY

WHILE RUNNING THROUGH the September/October 1976 *Architectural Digest*, I stopped short on page 112, for there I saw a very old friend: A brown wood Egyptian sarcophagus spotlighted in the surrounding dusk, looking almost elegant—even exotic. Despite the flattering lighting, it was indeed the unwanted antiquity I knew so long ago and had since forgotten.

Many years ago it was in the collection of Lord Amherst in England. Long after his death, it was sold at a London auction in 1921 where it was purchased by that compulsive collecto William Randolph Hearst and put a once in storage. He never saw it again The sarcophagus emerged sometim around 1938, to be placed on sale a Gimbels in New York with man other Hearst antiquities. I have no ide who bought it. I don't even know if i found a purchaser. Probably not, for i was, I think, easily the ugliest an most sinister coffin ever made by th ancient Egyptians. Its ugliness was ap palling, without even a dash of th exotic, often the saving grace of som

ABOVE: Detail of a painted wood funerary barque. Middle Kingdom, 11th–12th Dynasty, 1900–1800 B.C.; 30¾" long. Courtesy, Ancient Art, Amsterdam. BELOW: Faïence hippopotamus. Middle Kingdom, 12th Dynasty; 8" long, 4" high. Courtesy, Ben Heller, New York.

antiquities. For many years it was offered to me by innumerable dealers (who could not possibly all have owned it) and declined, each time with less grace. This affair ended only with my entrance into the army, in 1942.

In the long interval I had forgotten the coffin until seeing it again so suddenly. My immediate reaction was that it really could not have been as bad as I have said, and that if that piece could find a home, then any Egyptian antiquity can be sold.

But there are some really splendid Egyptian antiquities available; it is an almost untouched field for private collectors. The market varies in what is available from year to year, but at the moment one of the finest and most livable of Egyptian antiquities is again in rather full supply—the so-called Faiyum portrait. This is a painting, usually including the head and bust of the sitter, painted on a thin wooden panel in a technique that suggests oil but is in fact encaustic—pigment, beeswax, and resin fixed by heat. Probably the earliest portraits ever painted, they are often major works of art, and with the looting of the Hawara cemeteries they are again on the market after an absence of many decades. They seem to have been made for Greek settlers in Egypt. Some of these Greeks preferred full shrouds in linen or canvas with their portraits painted on and attached to a mummified figure along with all sorts of exotic details. The vivid colors of Faiyum portraits give them great decorative value.

Certain categories of Egyptian antiquities are too difficult for a private collector to come by. Fine jewelry is both costly and almost impossible to find. And unfortunately, some of the great craftsmanship is found in small-scale objects and decorative pieces difficult to display except in a cabinet—but it may be that the cabinet is making a comeback after years of disdain.

Last December in New York a magnificent amethyst vase mounted in

ABOVE: Double head of Hathor, of turquoise blue faïence. Ptolemaic Period; 2½" high. Courtesy, C. Dikran Kelekian, Ancient Arts, New York. CENTER: Wood figure of Osiris holding a crook and flail; 26th Dynasty (Saitic Period), circa 600 B.C.; 18½" high. Courtesy, Loewi-Robertson, Los Angeles. RIGHT: Stuccoed wood figure of a young girl bearing offerings. Middle Empire; 15 cm. high. Courtesy, Galerie du Sycomore, Paris.

gold was auctioned. It is an object easy to see and one that would delight anyone by its rich play of color. The Egyptians were masters in the making of stone vessels in a great variety of materials, some precious, others merely choice. A collection of these would not be too costly to assemble, and yet can be quite interesting.

Perhaps the most satisfying type of Egyptian antiquity to collect is the relief. Easy to see and to acquire, it readily fits into almost any setting and has, especially if it retains any color, superb decorative quality. The great bulk of it is in limestone, and costs far less per square inch than even a mediocre painting. It seems to be available from the Old Kingdom down to the worst and most ludicrous perversions of the Roman age, a span of over three thousand years. Quite apart from their historical interest, reliefs are virtually indestructible, and each piece is an individual unique creation.

Reliefs are even available from the Amarna Age, that romantic period of Akhenaten and Nefertiti. At the very beginning of his reign Akhenaten built a temple or shrine at Thebes from small sandstone blocks, which have flooded the market in recent years. Many of them represent the various members of the royal family, while some show scenes of daily life. Others of the same period from Amarna are larger, averaging twenty-one inches in length, and are of limestone. The best of them are gone, but fragmentary compositions are provocative and some fine pieces are still available. In general, beware of objects of the Amarna Age. Everyone wants a relic of this romantic time and for over half a century forgers have been filling this want. To one who knows the field, these products are readily identifiable, but the average collector will need expert advice before plunging. Indeed, the production of these Amarna-inspired reproductions has been so great as to merit the label of *The Amarna Revival*—a long and lurid story, sometimes fired with imagination.

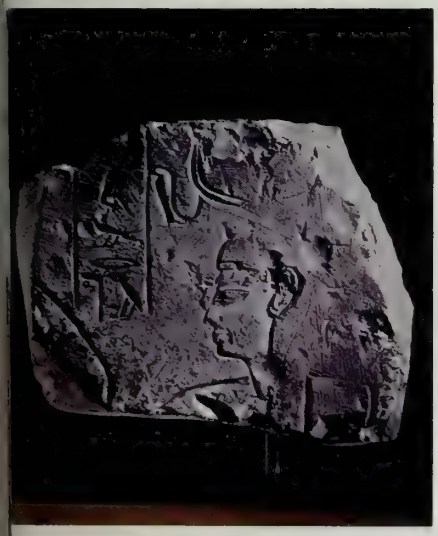
While it is permissible to buy reliefs, don't, under any circumstances, buy fragments of Egyptian paintings. In recent years, as in the past, the great Theban necropolis has been attacked, chiefly because of the quarrels of the guards, and scenes have been hacked out of famous tombs. To obtain these few scenes, great surrounding areas have been reduced to powder. Most reputable museums have refused to touch these pathetic fragments.

Disreputable backgrounds don't always preclude acquisition though, and Egyptian antiquities do at times turn up in odd places. There was an Egyptian dealer of devious turn who went

BELOW LEFT: A black steatite statue of a seated official and his wife. Late 18th Dynasty; 4¾" high. Courtesy, Robin Symes, London.
BELOW RIGHT: A painted stuccoed head of an Egyptian nobleman, with inlaid glass eyes. Faiyum, 1st century A.D.; 11" high. Courtesy, Safani Gallery, New York.

to Paris with a stock of quite splendid antiquities in the fateful year 1939. He had assembled his collection by the very simple means of dismantling well-known historical monuments and so acquiring well-documented pieces well above the average in quality. He found Paris so delightful that he was in no hurry to search out customers. Although caught in the German Occupation of the city, he

BELOW: Relief of a goddess, perhaps Renenutet; 19th Dynasty, 1313–1301 B.C.; 8½" high, 10½" wide. Courtesy, L'Ibis Gallery, New York. ABOVE CENTER: Turquoise blue faïence ushabti. Ramses Period, 19th Dynasty; 5½" high. Courtesy, Safani Gallery, New York.



was not upset at all, since he was most comfortably ensconced in one of the city's more popular brothels. Life in Paris, even under the Occupation, continued to be more than endurable. Despite the circumstances, Paris was still Paris, alive and vibrant.

When I asked him why he selected so unconventional a domicile he replied that the cooking was superb. And perhaps it was. At all events, he finally ran out of funds and had to leave this pleasant refuge. Madame proprietor quite correctly held his collection as surety for his bill, which, of course, was never paid. The inevitable auction took place with every appurtenance of legality under the Occupation. The finest piece, a limestone lunette of the Amarna period, as I recall, went to the Musée du Louvre, while some reliefs from the Royal Tomb at el-Amarna went to Brooklyn. What became of the other lots I don't recall. Presumably the forced sale made enough to pay the dealer's not inconsiderable bill at the brothel. He has since passed on to a better world. No hint of their sinful background sullies the sedate labels attached to these antiquities in Paris and Brooklyn. But it must be added that few Egyptian antiquities have so intriguing a history or provenance.

There are the reputable auction houses and the knowledgeable deal-

BELOW CENTER: Bronze figure of the Egyptian God of the Dead, Osiris, holding flail and staff. Saite, 600 B.C.; 57 cm. high. Courtesy, Spink & Son, London. ABOVE: Limestone head of a servant; 2500 B.C.; 2½" high. Courtesy, Bruce McAlpine Gallery, London.

ers—not too numerous, alas, and no longer with the vast stocks of earlier years but usually with some highly desirable and striking pieces.

An area not yet exploited, and one where material is fairly plentiful, is that of amulets or talismans, which the Egyptians produced in vast quantities and in every degree of quality. Particularly desirable are those in hard stone, carnelian, green feldspar (so similar to jade), black hematite, and

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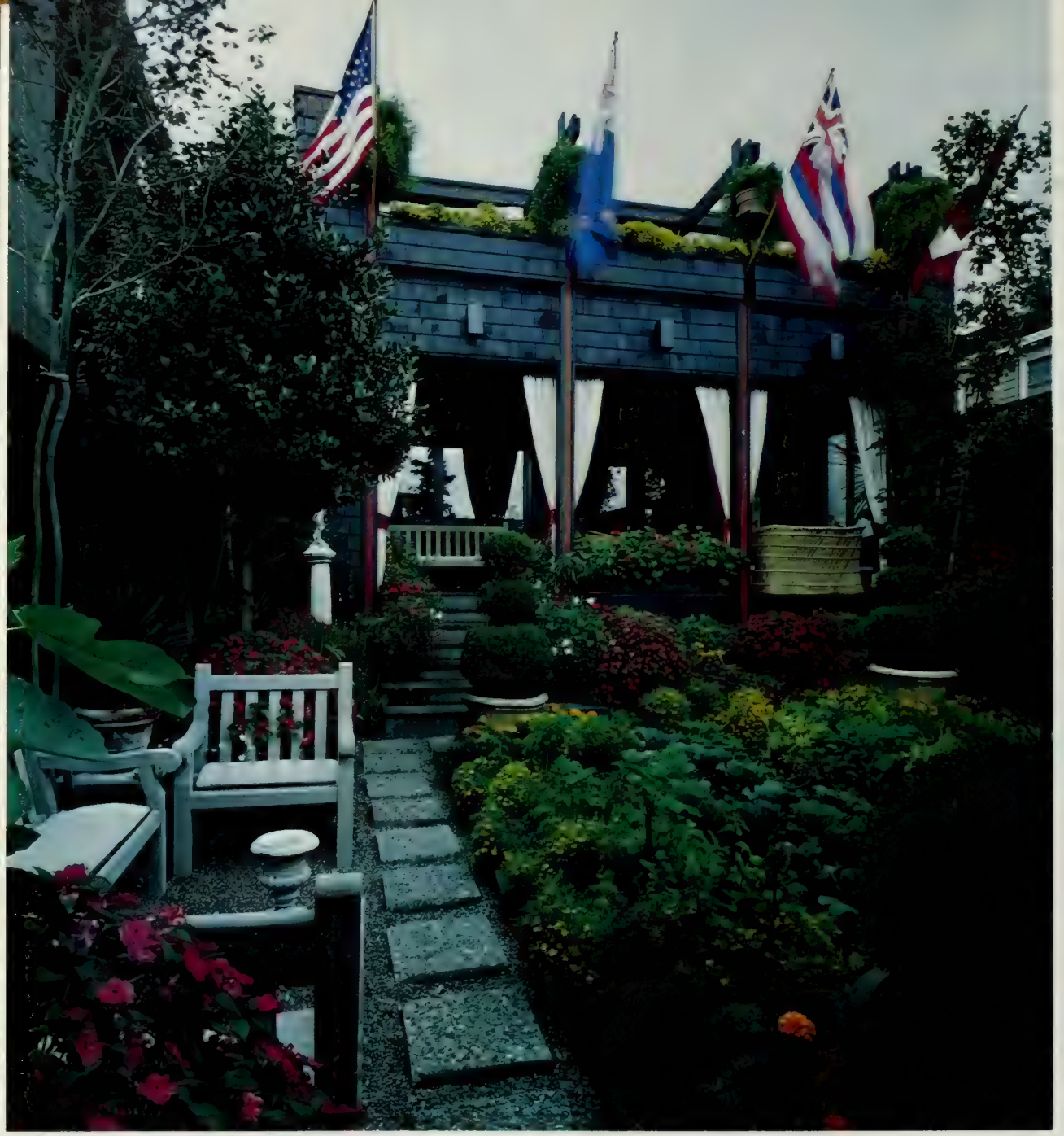


A Unity of Setting

Seattle Designer's Quest for Harmony

INTERIOR DESIGN BY W. DAVID POOT, ASID
PHOTOGRAPHY BY DICK BUSHER

HE STRIDES through his gardens, a Pau Bunyan. He walks through his house a Pied Piper of Hamelin—luring th visitor into a scene of dramatic spaces enticing surfaces and vistas of endles variety. It is obvious to interior de signer David Poot that his work mus extend from the exterior to the inte rior. There would be utter inconsis tency without the unity of both.

"Scale and proportion, color an texture, are constants, both in garden and interiors," says Mr. Poot. "Ever space, though it may be more limite

ndscape designer W. David Poot's residence Capitol Hill in Seattle expresses his guiding inciple: "From plot line to plot line there ould be harmony and consistency." OPPOSITE: canvas-curtained loggia at the rear overlooks exuberantly colorful culinary garden. ABOVE: r. Poot brought the earth's warm tones inside. Living Room décor with Oriental overtones creases the calm. Chairs by McGuire.

the house, should be treated with e same care that is given to the rden. From plot line to plot line ere should be harmony."

His private world lies within the nfines of a conventional 40-by-100-foot lot on Capitol Hill in Old Seattle. Only an eight-foot wall is his moat between people, automobiles and noise. Inside the wall, however, there is the tinkling of water from fountains, music from every side and a vista across the formal garden to the house.

"When I found this house two years ago," says Mr. Poot "it was a 'cute' little Colonial house with too many 'draped' windows, a nondescript front yard and no garden in the rear.

"I went right in with a demolition crew! We developed some privacy by closing in thirteen windows on the side elevations. We razed the interior down to the studs, because I wanted an open floor plan. I can't bear to be confined, possibly because I'm six feet, 6 inches tall. The ceilings, happily, were eight feet, five inches, so we removed all the moldings and opened what few doorways remained to full ceiling height. Both the front and rear of the house now have tall doors that open generously to the gardens.

"While the work was being done, I fled to England for a month. Even *I*

"I want my designs to appeal to all the senses."

osite: Another view of the Living Room veals a Coromandel screen behind one of comfortable corduroy-covered sofas.
ove: The deep-toned spaces flow together as influence of a 19th-century Chinese Kuan- in the living room reaches across the rance hall and into the open Dining llery. The glass-topped McGuire table and lamps gleam in the dark.

d begun to panic! I calmed my rves by blitzing the New King's ad shops. Although I have been lecting a good deal of furniture over years, I wanted to establish some me that would pull together all that space I knew was waiting for me. One rainy day, for example, I found a collection of rare horn chairs. In another shop I began my collection of snuff boxes and patch boxes. And I found some Besler botanical prints."

David Poot's sensitivity to texture in his interiors is closely related to the plants in his garden. The slick surface of rhododendron leaves presages the high gloss enamel paint on all the interior walls. The coarse, tighter texture of boxwood and topiary are compatible with the horn chairs. The soft wide corduroy on his sofas is a becoming expression of the mosses and lichen outside. Highly polished bare hardwood floors, topped only with an occasional rug, relate naturally to the trees outside. Because all these elements are within the same sight line, they confirm Mr. Poot's guiding principle of "harmony and consistency."

In the matter of color, he might be expected to have that flamboyance so often associated with professionals who have worked extensively with flora. He did, in fact, arrange ballroom

settings for debutante parties when he was still in school. But his personal color selections for his home are the more subtle earth tones—especially for backgrounds. A dark Ipswich brown is used throughout the second floor, and in his bedroom there are walls of bronzed mirror.

"I have used virtually no white inside," he says. "White does not appeal to me as a strong background color. Browns—perhaps greens or blues—are, it seems to me, more natural."

The same Ipswich brown is used in the main floor entrance hall and in the dining room. Here it is particularly effective in creating provocative reflections on a glass-topped table.

His other basic color is the sharp bittersweet used on the walls and the ceiling of the living room.

"I shuddered in doubt when I saw the empty room in that hot, strong color," he remembers. "But when the corduroy sofas, the horn chairs and all the accessories were moved in, I found that it is a pleasantly warm and remarkably easy color to live with."

ABOVE: The same warm tones and relaxed textures extend to the second-floor Master Bedroom, where mirrored glass enlarges the space, multiplying a collection of African porcupine-quill boxes. OPPOSITE: A serene Four Seasons lead figure adorns the luxuriant formal garden off the living room. The fencing screens out the city street directly behind it, and a tinkling fountain masks the noises.

No part of the house is without a garden view. Such was the basic plan. From the living room the formal garden with a reflecting pool can readily be seen. "Because I wanted a more obvious tropical theme than is usually

sociated with this area," Mr. Poot plains, "I planted New Zealand flax, lceolaria and lilies. Whatever the ason, I have flowering accents of ange, red and yellow."

The bittersweet background of the ing room is echoed on the lattice eet wall and in roof tiles from eece atop the fence. In the rear rden, down broad wide steps from e loggia, is a totally different garden ene. Here the culinary garden is as refully composed as the formal garn. Only the plants are startlingly different. Amid low boxwood borders and towering topiary there is a cornucopia of culinary species.

"One of my favorite seasons is the fall," says the designer. "Then I make arrangements of kale and flowering cabbage. In other seasons I run the gamut: flowering onions, rosemary and thyme—whatever my cookbook calls for. In early spring my crocuses add color and contrast; later there are daffodils, narcissus and tulips."

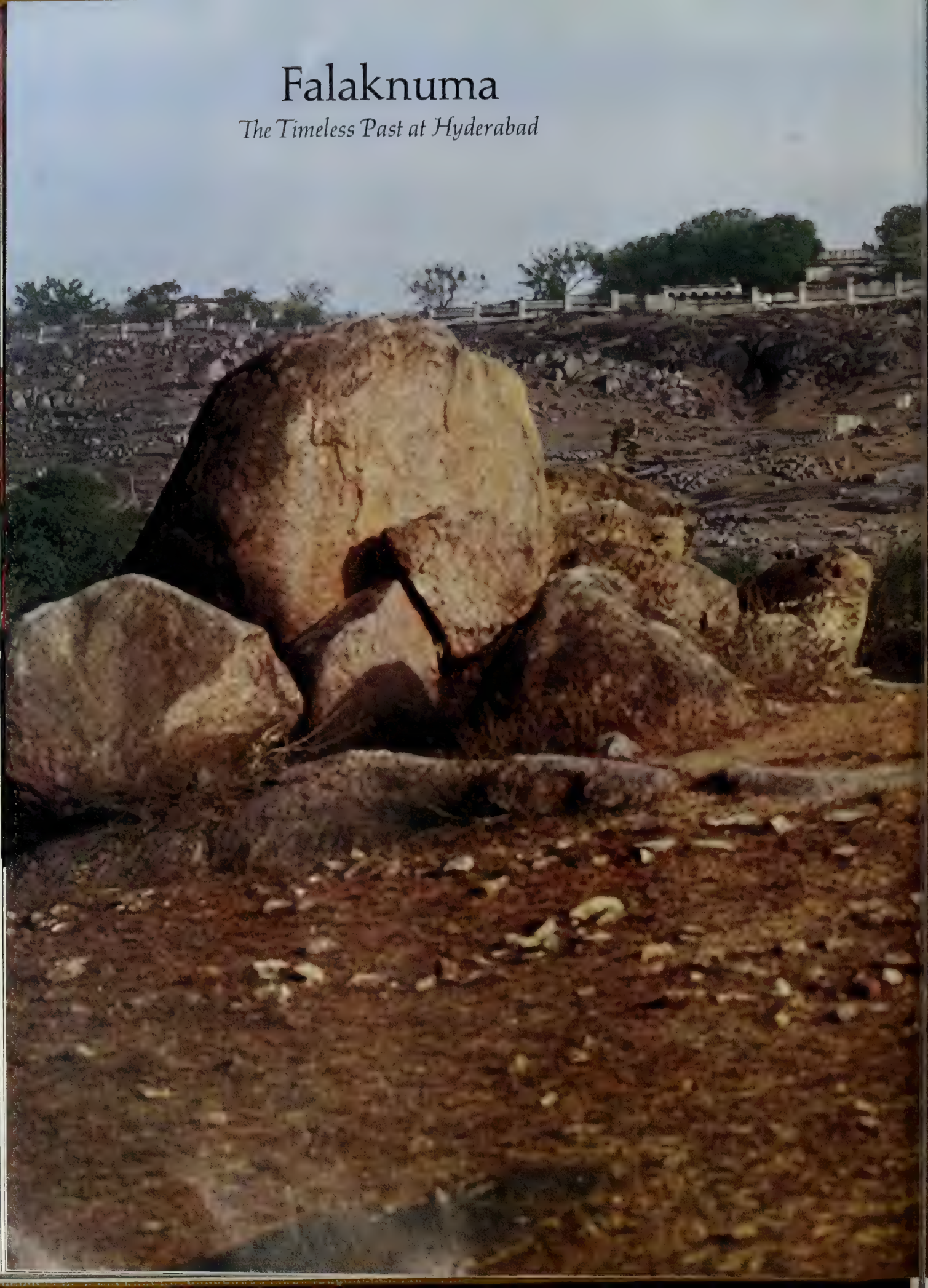
His house and his gardens are a total commitment. There is no margin for frivolity: "I want my designs to appeal to all the senses. For the house, I took much from friends I had known and worked with. And I have found a new assurance in the direction of my life and design work from the many new friends I have made."

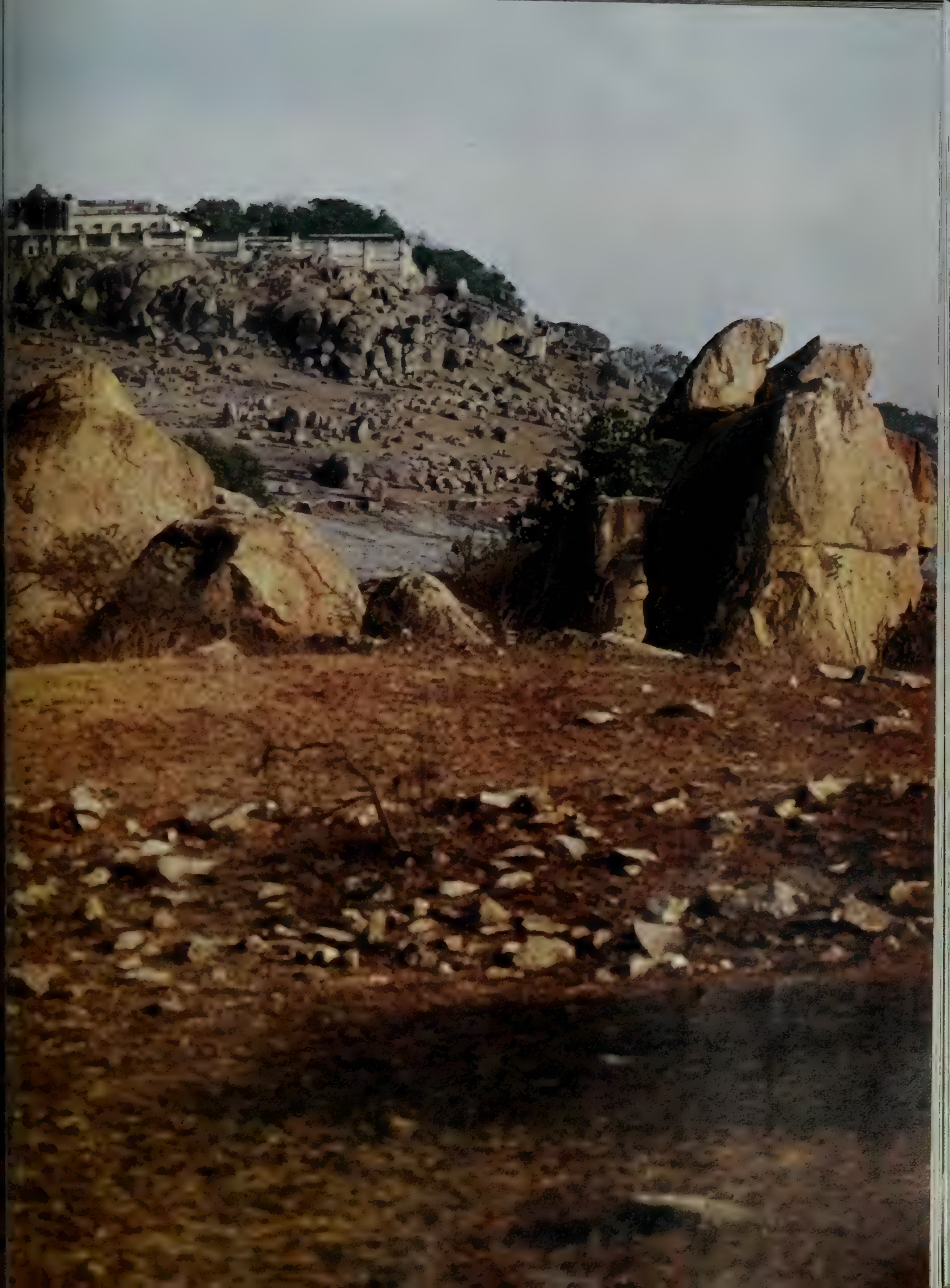
There is no reason to doubt him. After the beauty, the music, the food and wine, he bids you *"à bientôt"*—barefoot and in dungarees—and retreats to quiet meditation in an enormous whirlpool bath. □

—*Harry Martin*

Falaknuma

The Timeless Past at Hyderabad





PHOTOGRAPHY BY DERRY MOORE

"IT IS LIKE *Macbeth* mixed with *A Midsummer Night's Dream*," says Princess Ezra, the wife of the owner of Falaknuma Palace in Hyderabad. The palace she describes is built in the eclectic mode—mainly European in style, but with portions exotically Indian.

The rich ornamentation and the detailing on the capitals of columns, the archways, the structure of the porticoes, the balconies and loggias twice as deep as what might be found in Europe—all are illustrations of the Indian influence on the general design and architecture of the building.

The palace was built around 1872 by a French architect whose name is now forgotten, for the Nawab Sir Vikar-ul-Omra, brother-in-law of the sixth Nizam of Hyderabad, Mahbub Ali Khan. Construction took seven years, at the cost of more than a million dollars—an immense sum then.

During their visits Nawab Jah and Princess Ezra—formerly styled Their Exalted Highnesses the Nizam and The Princess Ezra of Hyderabad—choose to live in a modern home built in the 1960s, on another nearby hill. From there a glimpse of Falaknuma

PRECEDING PAGES: From their solitary ancestral retreat near the bustling Indian city of Hyderabad, the former Nizam Nawab Jah and Princess Ezra contemplate the arid moonscape below Falaknuma Palace. ABOVE LEFT: A wing of the unusual structure—mainly European in concept, but with Indian modifications—overlooks a waning garden and the endless horizon. LEFT: The Islamic star and crescent surmounts the imposing stucco façade; within the pediment is the emblem of the Nizams, sovereigns of Hyderabad from 1713 to 1950. BELOW: A vast parched courtyard stretches to the rear of the immense anachronism, used in this century only for entertaining. "It was built when the tradition of life was different," explains the princess. OPPOSITE: The entrance could well have been the model for a movie set.

TOP: The parterres still bear traces of their former trim elegance. Now just fifteen caretakers attempt to preserve the palatial splendor. ABOVE: A palm tree in the main courtyard, framed by classical columns, points up the unlikely mixture of site and architecture. VIGNETTE: Stained glass depicting Mary, Queen of Scots exemplifies the innumerable decorative nuances of Victoriana. RIGHT: Art Déco was superimposed upon the Main Drawing Room in the 1930s.

can be seen through the trees, but visits to the isolated palace inherited by the present owner from his grandfather, the seventh Nizam Mir Osman Ali Khan, are mostly made to entertain guests for tea on the terrace, or for dinner. As the Princess explains—and it is easy enough to understand—a dinner table that seats 102 people, with a regal portrait at either end, is hardly a setting conducive to relaxed conversation with a few friends.

Turkish-born Princess Ezra, whose mother-in-law is the daughter of the last Sultan of Turkey, married her husband seventeen years ago. The princess, who is interested in architecture, remembers that her immediate impression on first visiting the palace was one of disappointment, of a place uncomfortably out of context. She felt the absence of Oriental architecture, but there was a sense of scale, light, vegetation and environment that was indeed essentially Indian.

The palace lies a few miles beyond Hyderabad, a bustling, exotic, dusty city—part Muslim, part Hindu, and capital of a province the size of France.

"As you drive through town," says the princess, "you pass along narrow streets, crowded, run-down, and you catch glimpses of courtyards through gates of peeling yellow and green paint. There is a good deal of green and yellow, all faded now, for these are the royal colors of Hyderabad. Eventually you come to the huge gates and up the hill to the palace itself."

Like the Roman Forum, much of its former grandeur is gone. The gates are skeletons, with eyeless stone arches, and the drive is now threatened with an amorphous mass of tangled creepers, trees and stagnating roots. Today the palace, which has not been lived in since 1911 as a family home—and from then until 1947 used only as a guest house for royal vistors, viceroys and visiting dignitaries—is a massive anachronism, petrified in time.

Parterres have lost their trim formality, the Japanese garden is blurring at the edges, and the purple and russet bougainvillea cheerfully spreads on the palace walls. Cracks appear, lichen grows, the stucco peels and terraces

TOP: Elaborately draped pelmets, heavily carved Victorian furniture and circular hookahs characterize the unique Smoking Room. ABOVE: Tea on the terrace, beneath crystal lanterns, is a continuing tradition of starched grandeur. Says Princess Ezra of the now-illusory atmosphere: "It is incredibly beautiful." OPPOSITE: The large painting hanging in the Nizam's study is a portrait of the sixth Nizam.

tend to crumble. At a touch, the silk cushion covers turn to dust.

Once over three hundred people were employed to look after the palace. Today a few men in military uniform stand guard outside, and fifteen servants care for it, meticulously carrying out their instructions to dust and polish around the clock. But there conservation ends. Amid this silent orderliness—where colossal stores of linen are neatly folded but none has been replaced for a generation—you half expect that the hall fountain will play again, that the place will suddenly spring to life once more.

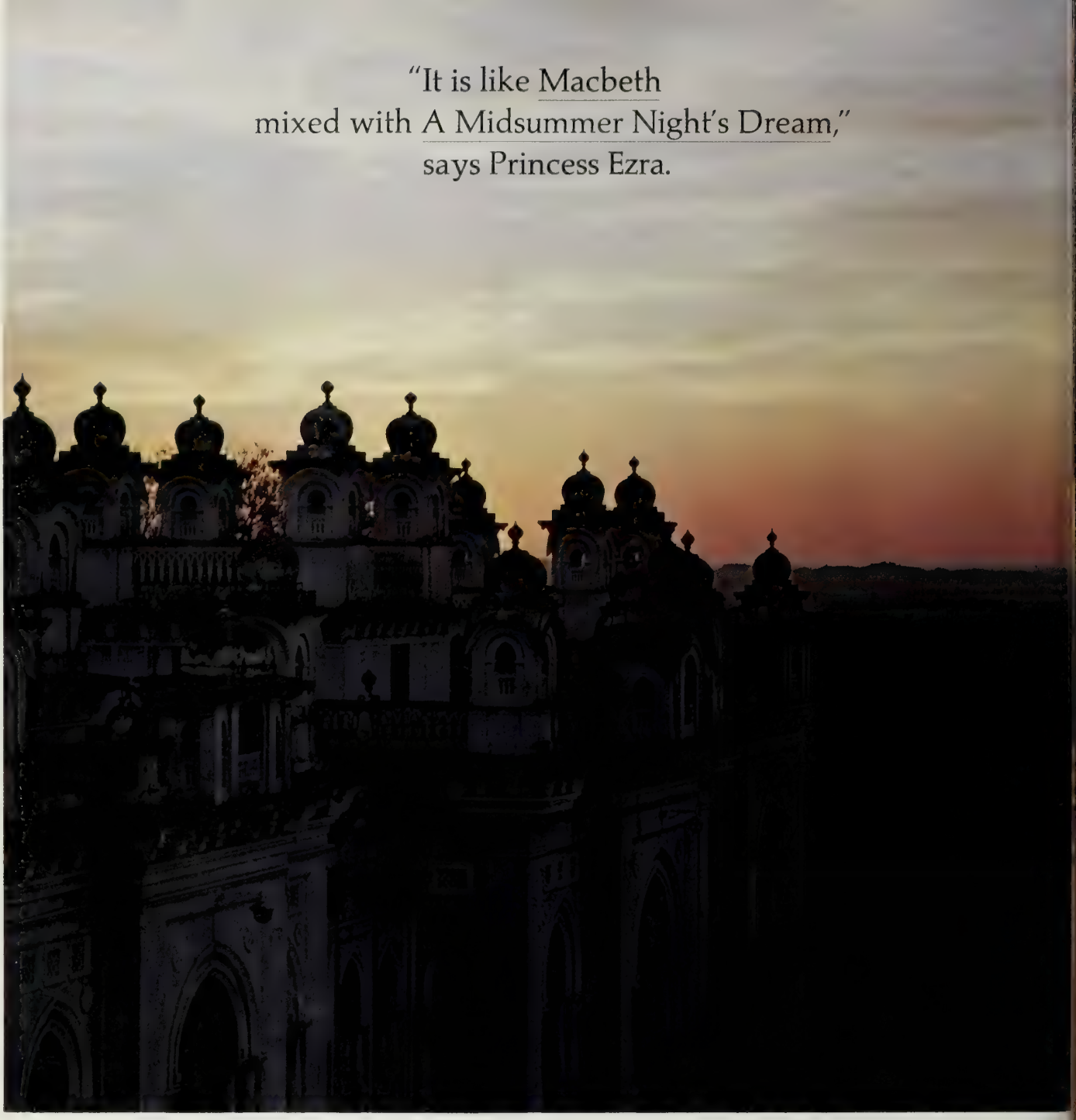
There are countless rooms, and all the bedrooms are situated on the ground floor, since the first owner had a serious heart condition.

On the floors above there are spacious corridors with majestic columns opening into the main reception rooms. There are also oddities like a room crammed with carvings, left over from an expansive moment when one of the former owners bought an entire collection in an exhibition. Other remarkable memorabilia include tea chests, bathroom fittings, wardrobes and photographs. On the main stairs, for example, are photographs of every viceroy of India, and in the basement a jumble of portraits of kings, queens and many important visitors.

Originally the palace groaned with heavy Victorian furniture, swagged velvets and tassels everywhere. The first owner had been educated by European tutors, and on his travels abroad he was greatly influenced by European culture and art. It was the custom among noble families in the Orient that the succeeding son build himself a new palace, and Sir Vikar who was reputed to have been a visitor to Windsor, copied every decorative nuance of the English Victorian period. Stained-glass windows with portrait insets of English historical characters abound. To see Mary Queen of Scots, wistfully gazing from glass, while palm trees wave outside is indeed a bit odd and disquieting.

The princess explains that when she gives a dinner party—on such occasions potted plants are now brought

"It is like Macbeth mixed with A Midsummer Night's Dream," says Princess Ezra.



indoors, placed around the entrance halls and on each step of the main staircase—it takes ten minutes for a servant to bring the food from the kitchen to the dining room.

"The palace was built in a time when the tradition of life was different," she says. "It was built for an enormous staff, for a calm existence. We don't live here, because it's impractical and not a cozy place."

This great sleeping white elephant arouses enormous sympathy. The emotion is influenced by what Princess Ezra describes as the passive resistance of India. For Falaknuma Palace—because of its site and in spite of its architecture—exudes tolerance and gentleness of a special kind.

In India it is a custom for the wife to break her glass bangle when her husband dies. When the last Nizam died here—a man who used to disguise himself to go and listen to the troubles of his people, and give them money t the extent that he died with nearl empty coffers—so loved was he th every lady of the province broke he bangle. It is a gesture that captures th noble and sad spirit of place. □

—*Elizabeth Dickso*

The blazing sun sets in only twenty minutes at Hyderabad, while exotic Falaknuma Palace sleeps on, a majestic white elephant suspended in noble timelessness.

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PHOTOGRAPHY
continued from page 74

which the delicate photogravures wer so lovingly mounted, often on sub mounts. In no sense were they illustra tions of the text; they were coequ presentations. To him, a finely printe gravure was as original as a plat notype. Exhibitions of *Camera Wo* gravures as originals have taken plac ever since 1904, when the Sociét l'Effort of Brussels showed them i place of a Photo-Secession exhibitio which had gone astray.

To the pioneer collectors of nin teenth-century photography, histo

Cecil Beaton, *Gloria Swanson Looking in Round Mirror.* Carbon print; 9¾" x 8"; circa 1934. Courtesy, Robert Schoelkopf Gallery, New York.

rians and curators owe a debt that ca only be repaid by encouraging pres ent-day collectors to show equal en ergy, acumen and generosity. Th support of Albert Gilles, Georges Sir and Victor Barthélemy of Paris was great boon to collecting, particularl in relation to the 1937 exhibition a The Museum of Modern Art in Ne York. The collections of Gabrie Cromer of Paris and Alden Sco Boyer of Chicago are the foundation of the extensive archives of The Inter national Museum of Photograph housed in the George Eastman Hous in Rochester, New York.

These collectors, active when th

eld was neglected, were omnivorous; ney not only acquired anything per-aining to photography's past, they arried on original research. Cromer iscovered the beautiful daguerreo-ypes of the miniature painter Jean aptiste Sabatier-Blot and the calo-ypes of Henry Le Secq. His articles on hese masters, in the *Bulletin* of the ociété française de photographie, are valuable to historians and collectors.

Today the tendency of the collector to seek photographs by well-known ames, to illustrate, as it were, the

eorge A. Tice, *Aspen Grove, Aspen, Colorado, 969.* Photograph; 8″ x 10″; 1969. Courtesy, lver Image Gallery, Tacoma, Washington.

lassical histories of photography. A older collecting plan bringing to light asters as yet unknown is heartily dvised and can be greatly satisfying.

The challenge facing the collector of ontemporary photographs is yet ore exacting—and exciting. To select hotographs that will prove to be last-ng—the classics of tomorrow—is dif-cult. There are no rules. Selection is spired by intuition, by feeling. It is a ersonal choice. For the collector, the ost fruitful approach seems to be to hoose a small group of photogra-hers of kindred spirit, rather than to uild a representative collection.

And selecting a group of photo-raphs to be hung together is perhaps e most exacting commission of a ollector. The moment a group of pho-graphs is put together, changes be-ome obvious; pictures passed over ften take on a new significance. When uch photographs come to speak, ords and discussion are needless. □

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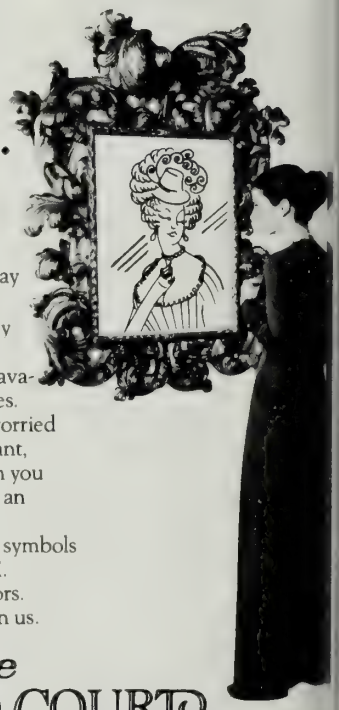

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And for a few days, you become Tahitian. You dish with them, sing with them and drink with them. They'll teach you a toast — *manuia* — that means luck, love, life, happiness and all the good things you can think of. They'll tell you stories and you'll never stop telling them what it's like where you come from. No matter how you try to explain, they still find it incredible that somewhere across the sea lives a strange breed of men who devote their lives to never-ending toil.

Rangiroa. A little O lost in an infinite sea.

You first see this little atoll from the air. A little O lost in an infinite sea. A thin strip of land stretching out in both directions to form an almost perfect circle. A life preserver of solid earth in a completely watery world.

Walk in either direction around this ring and always — always — you end right back where you began. Suddenly you become aware of something you always knew — yet didn't know — that you can't ever be anywhere but where you are. And you experience what *here* means.

Here, on Rangiroa, you live in a Kia Ora village. You sleep in a little thatched hut (faré) and see by lantern light. Yet you experience an epicurean phenomenon that no gourmet worth his palate could pass within two hundred miles and not drop by for a bite to eat. Imagine sitting by the sounding sea, under a thatched roof, being served French haute cuisine on linen by beautiful brown-skinned girls in pareus.

Les belles filles sans merci.

Kia Ora, Rangiroa is a unity of extremes. The civilized and primitive at once. La plus elegante and au naturale. It's fishing from an outrigger canoe while munching on a millefeuille napoleon. It's a shaggy dog named Caesar who wanders in and out of your room at will, a supercilious Maitre d'Hotel named Andre who makes you eat all your haricots verts, and a blonde Tahitian goddess named Elke who drags you out on the reef at night to look for sea shells. It's fresh flowers in your room, a bottle of Romanee-Conti, 1959, les belles filles sans merci lying bare-breasted in the sun and a sign in the lobby that says: "When you go to the village, be sure and cover up. Because the natives are quite modest."

Moorea. A sanctuary for kings.

Moorea — you remember it from the film, *South Pacific* — is as it always was. A place you come to to be rejuvenated. In ancient days vanquished Tahitian warriors came to Moorea to find sanctuary. And it was here that King Pomare came to hide when things got too hot for him on Tahiti.

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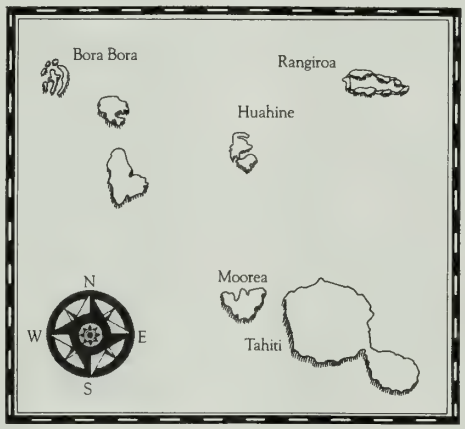

No clocks or watches wanted.

Moorea is a timeless place. A place that has no need of maps or clocks. A place where you can't be late because there's nothing to be late to. A place where you do whatever you're doing and are content.

And Kia Ora, Moorea is also timeless. Great care was taken to weave the past into the present. They even pick you up in a horse and carriage. And then there's the famous trading schooner, *Vaitere*, which, under 17 different skippers, made its rounds between the islands carrying copra. Today it's permanently moored off Kia Ora as one of the world's most unique discotheques.

Something happens to you in this magic, timeless spot. A spell is woven. Like the *Vaitere* you become part of where you are now. And like it, you're no longer the same as you once were.

Suddenly your past is gone. Suddenly everything you thought vital to your existence, everything you thought made you you, is gone. Hopes and ambitions, debts and possessions, gone. The noonday brilliance of your life and all its midnight horrors, gone. Everything you left behind, gone. And you're left with only one thing. *Now.*

And when you're riding the surf in an outrigger, you're there with the waves, the wind and a thousand shades of blue. And when you're snorkeling on the reef, you're there playing tag with the fish, darting in and out of castles of coral. And when you're dancing on the *Vaitere*, you're there with the fun and the music.

It doesn't stop when you get back home.

All things that begin must end. And the time comes when you strap your watch back on and fly back home. For the first time in a long time you let your mind slip back into the past. Back to Rangiroa and Moorea. Back still further to other vacations you've experienced. Remember how all those nagging problems you left behind came crashing in on you when you got back?

"This time, whatever you do," you say to yourself as you step off the plane, "you're not going to get caught up in it again." Then that little voice speaks up — you know, that nasty little fellow that keeps chattering at you all the time about all the things you've got to do. "Quit kidding yourself, pal," it says, "you're caught up in it already."

It's been almost a year since I got back. And I know that little voice was lying. I didn't get caught up in it. Not entirely. I know I didn't because every so often I find myself being right where I am, doing whatever I happen to be doing. Like I am *now* as I write of my experiences. Just as I was *then* as I was living them.

I can't prove it but I still believe it's true: Once you experience things as you do on a tour like this, you'll go on experiencing them that way — every once in a while — for the rest of your life. Like it or not.

Manuia,
Jack Raymond.

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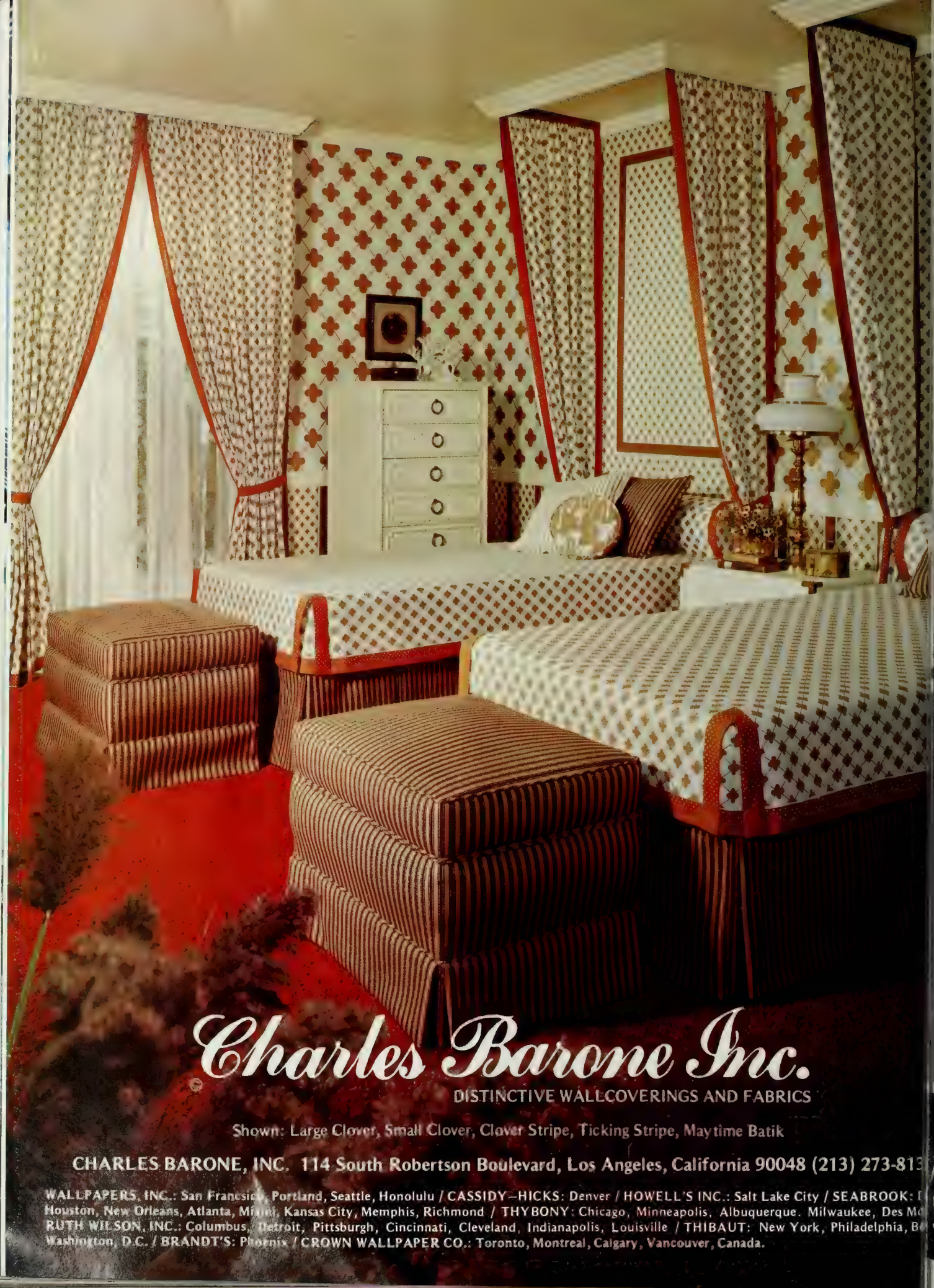
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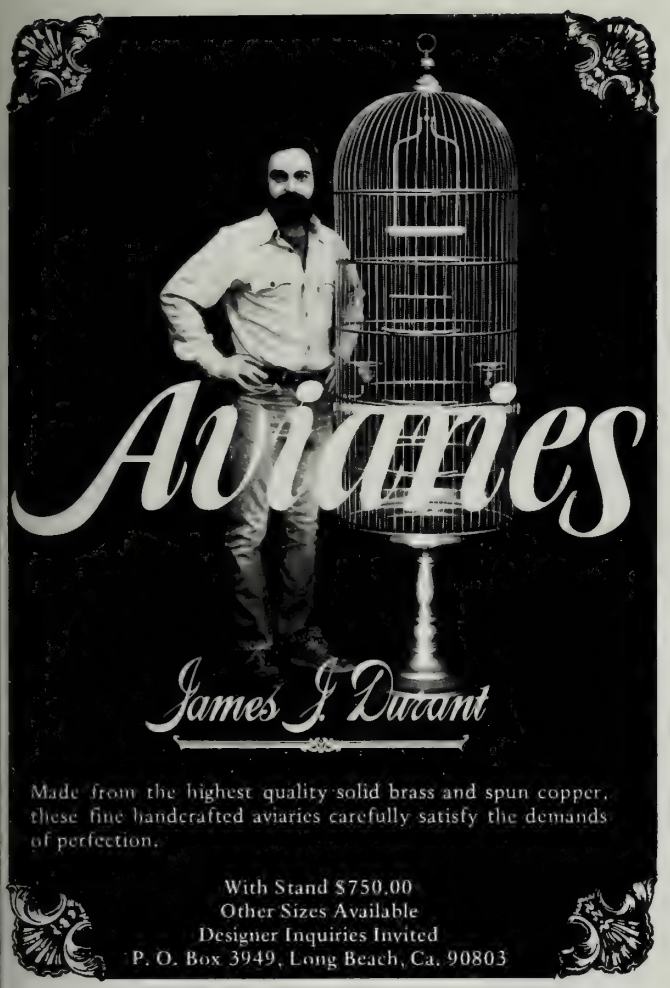

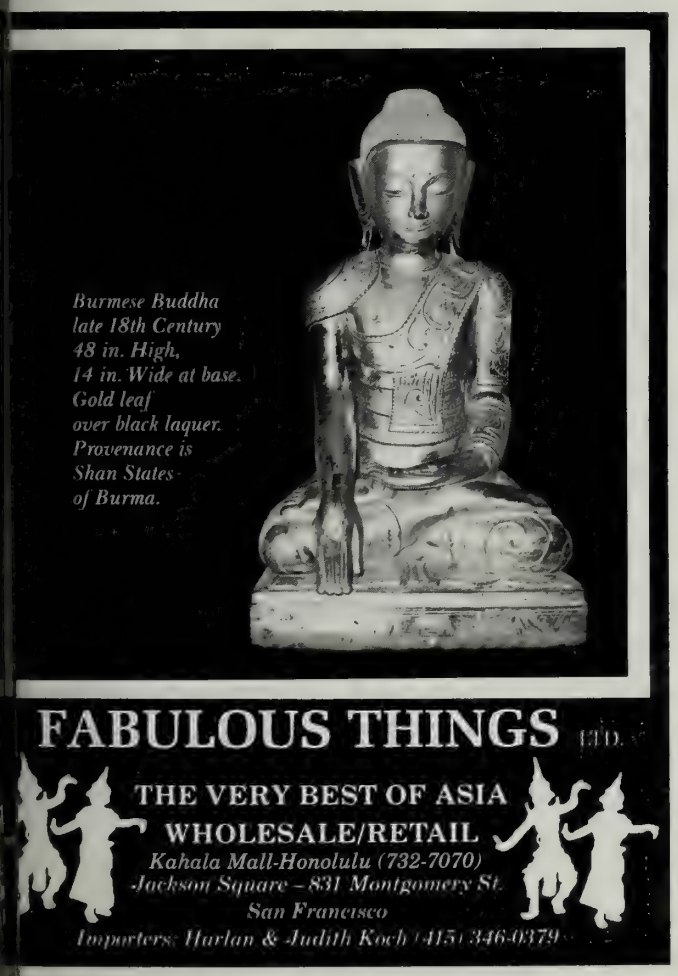

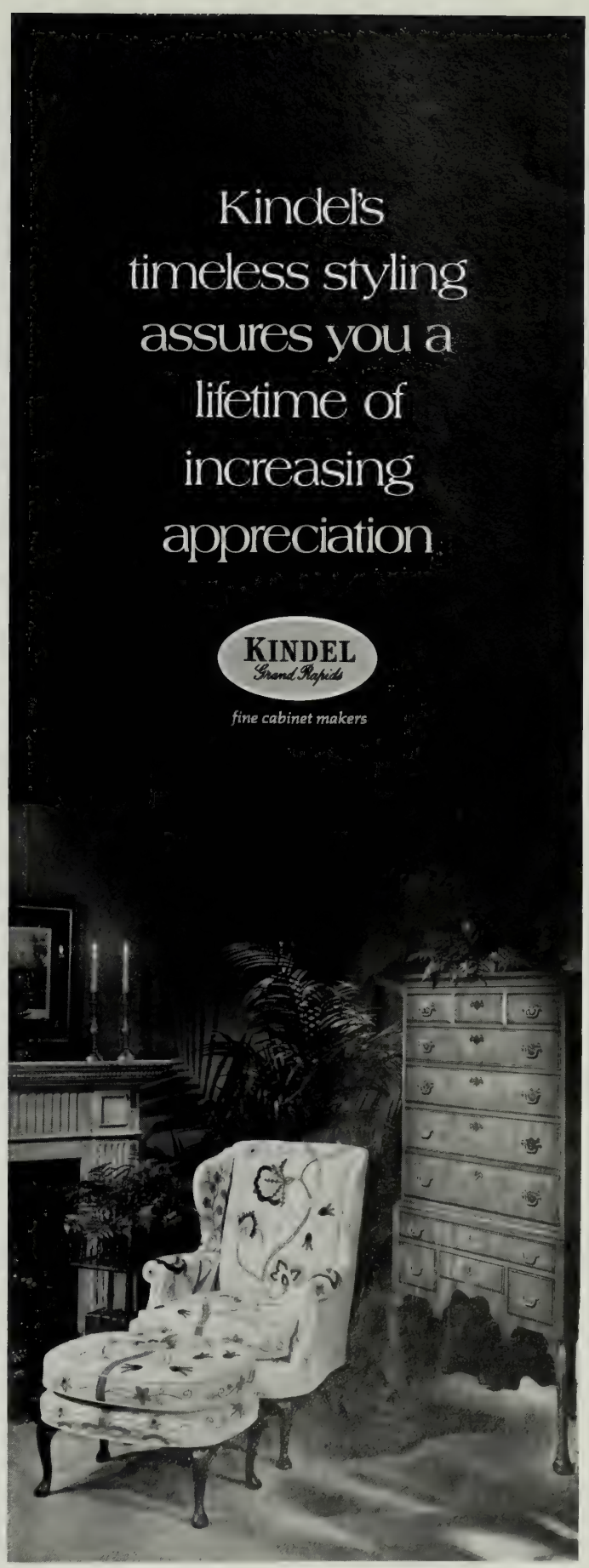

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continued from page 131

friend and served as vice president o the Newport Restoration Foundatio until her death, last spring.

But in a number of telling ways, th Foundation is nonetheless unlike any thing else of its kind. It not onl restores houses—sometimes from a apparently desperate state of decay- but often actually moves them bodil from the original distant or dingy site to incomparably more congenial an appropriate central locations. When restoration is completed, the estab lished practice of the Foundation i not to sell the house but to rent it o reasonable terms, in order to preven any possibility of its eventual mutila tion or destruction. The only condi tions on which the Foundation insist are that a would-be occupant can af ford the rent and is able and willing t take care of the house. If an occupan happens to own handsome perio pieces, so much the better. But th possession of suitable antique Amer ican furniture is not a *sine qua non.* S far, more than fifty houses have bee restored and rented, and there is al ready a sizable waiting list.

Like the Duke Gardens Foundatio at Somerville, New Jersey (see *Archite tural Digest,* July/August 1976), th Newport Restoration Foundation pe forms a recognizable public servic yet remains an unmistakably ind vidual and personal phenomenon. It not merely funded by Miss Duke, wh is president of the board, but would b inconceivable without her endurin enthusiasm and unremitting superv sion. As in the seasonal planting ar long-range planning of the Duke Ga dens, so also in virtually every aspe of the Foundation's work—from th most detailed to the most far-reac ing—it is she who is the prime mov and final arbiter. As at Somerville, at Newport Doris Duke has enliste the support of an admirable team fellow workers. Carter Brown, M Jacqueline Onassis and Mrs. Robe Charles serve with her on the board. her own words: "Boards shouldn't b large. Actually all any board needs is few intelligent and dedicated people

continued on page 1

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NEWPORT RESTORATIONS

continued from page 162

The total number of local artisans of the Foundation at any given time varies according to the work currently in progress. But the permanent staff includes foremen, builders, masons, carpenters, carvers and painters, in addition to the architect and historian Francis Comstock, administrative officers, draftsmen and researchers—all comfortably and conveniently installed in the headquarters of the Foundation, the former Newport YMCA, built by the late Alfred Gwynne Vanderbilt. There is a small paid staff of workers, too, at the Foundation's magnificent museum of eighteenth-century Newport furniture, silver and interior decoration in the splendidly restored Samuel Whitehorne house of 1811. And there is even a resident miller—a "jolly miller," if ever there was one—

Most of the buildings acquired by the Foundation are as derelict as the ca. 1705 Odlin-Otis house, which fortunately is undergoing restoration.

who regularly grinds corn and sells meal at the 1812 windmill, which the Foundation acquired and moved from its original site at Warren, Rhode Island. It has been restored and put up again in full working order in the countryside near the airport. Here, together with British General Prescott's guardhouse (now a miniature museum of Pilgrim furniture) and a small eighteenth-century country store containing a display of early American rustic tools and implements, there is a duck pond and an herb garden. The whole forms one of the Foundation's most beguiling reconstructions. So far as Miss Duke can ascertain, it is the only windmill still functioning as such in the United States.

But all paid and unpaid help notwithstanding, there is truth as well as irony in Doris Duke's reply to anyone venturing to ask her to define her actual, as opposed to honorific, place in the Foundation's hierarchy: "Chief

continued on page 166

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continued from page 164

bottlewasher." Whenever a house is being restored, it is she who chooses the trees and shrubs for its classically small and neat fenced yard or garden. The colors used for the interior and exterior painting of the restored houses are also chosen by her from the traditional color range used on Newport houses a couple of centuries ago—colors so flatteringly admired and remarked upon by the French officers billeted at Newport in the immediate post-Revolutionary years, after they had helped drive out the forces of the British occupation. And the stout oak wood required to replace the immense beams of the older houses—by now, more often than not, rotted beyond hope of repair—is also personally provided by Miss Duke from the massive trees periodically felled by

"IF YOU WANT TO LEARN ABOUT SOMETHING, THERE IS NOTHING LIKE DOING IT."

storms and hurricanes on her New Jersey estate at Somerville. Once again, it is entirely safe to leave Miss Duke with the last word on the subject: "If you want to learn about something, there is nothing like *doing* it."

Technically, the work of restoration is of enormous complexity. Each house to be restored presents its own intricate combination of challenges and problems. In this respect, virtually the only thing in common between all the fifty-odd houses so far restored is that each one as it now stands gives an admirable impression of authenticity—except that, very sensibly and forgiveably, the portable tin tubs of the past have been supplanted by excellently appointed twentieth-century bathrooms.

Apart from the museum and the windmill and its adjacent buildings, all the buildings so far restored by the Newport Restoration Foundation are rented as private houses, normally to be viewed by the public only from the street, but the Foundation decided last summer to organize a house tour for anyone wishing to get a closer view and learn something of the charm of the interiors. The tour was attended by an unexpectedly large number of visitors from all over the United States. Now a series of similar tours is planned for this spring and summer.

But perhaps even more satisfying and significant than the success of this particular venture is the fact—clearly demonstrated over and over again to anyone walking today in the old streets of Newport—that by now, countless private owners of houses there (Colonial, post-Revolutionary, Greek Revival, neo-Gothic and Victorian) have caught the benevolent fever. They are now treating their major or minor historic homes to the sort of structural or decorative face-lift they so well deserve. In an era of confused and crumbling standards, it is more than a little cheering and refreshing to be reminded that there is still an irresistible power in a good example. □

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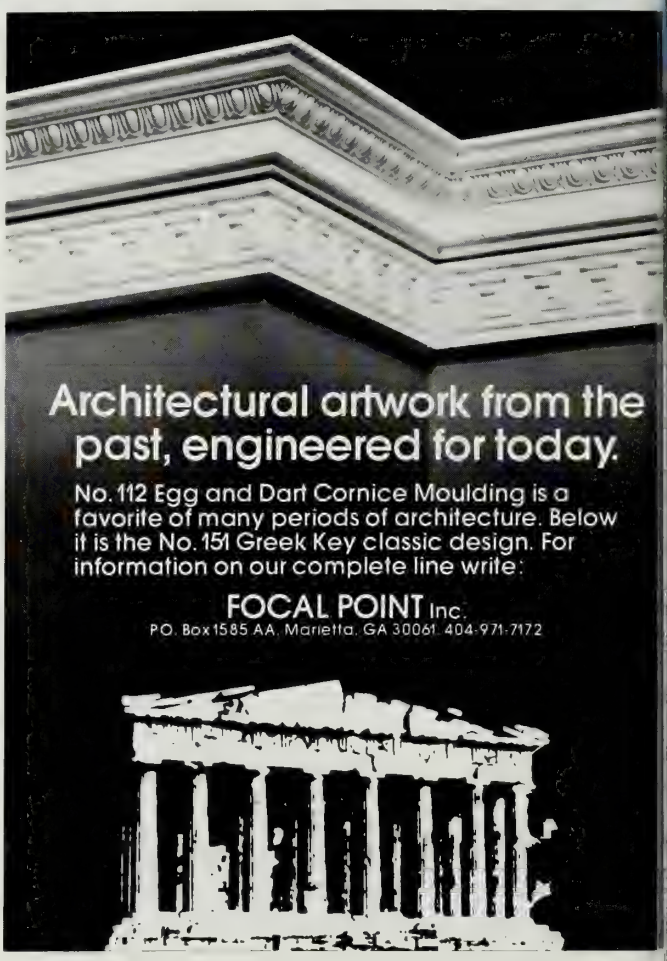

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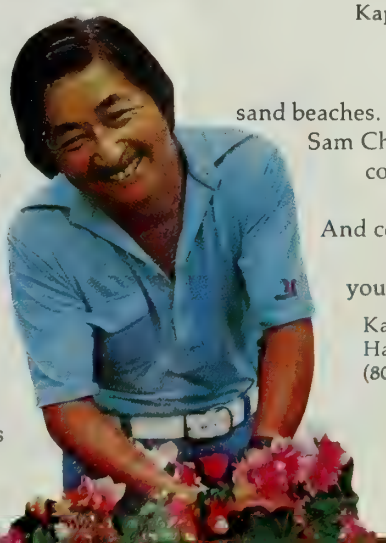

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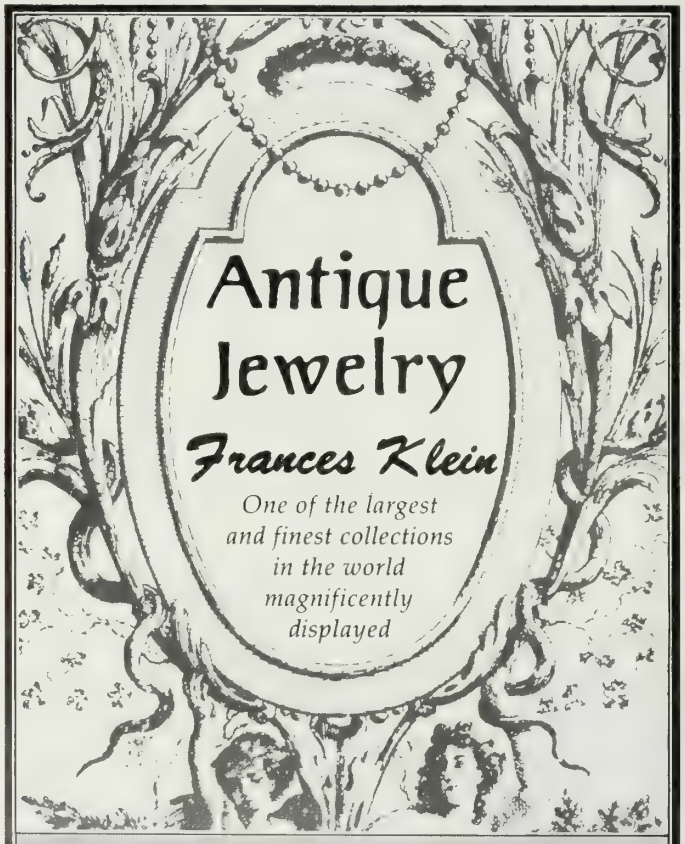

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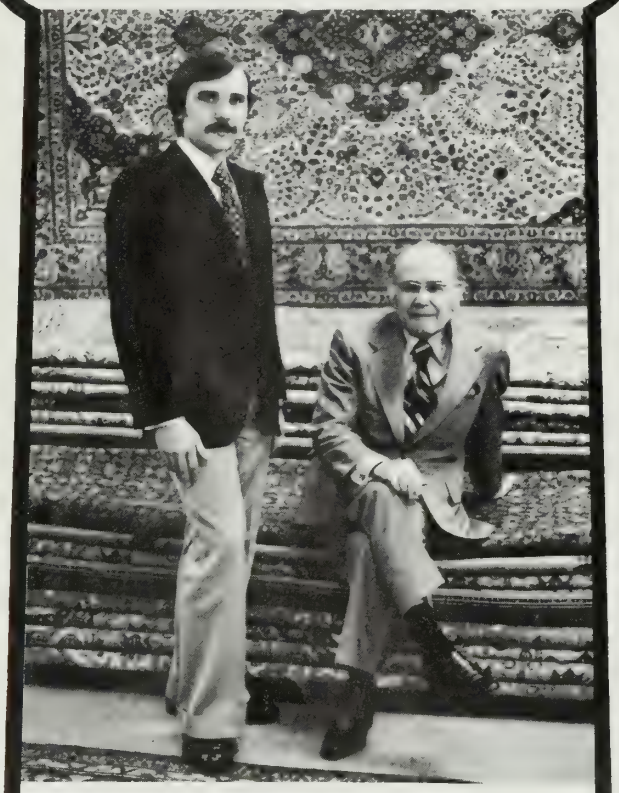

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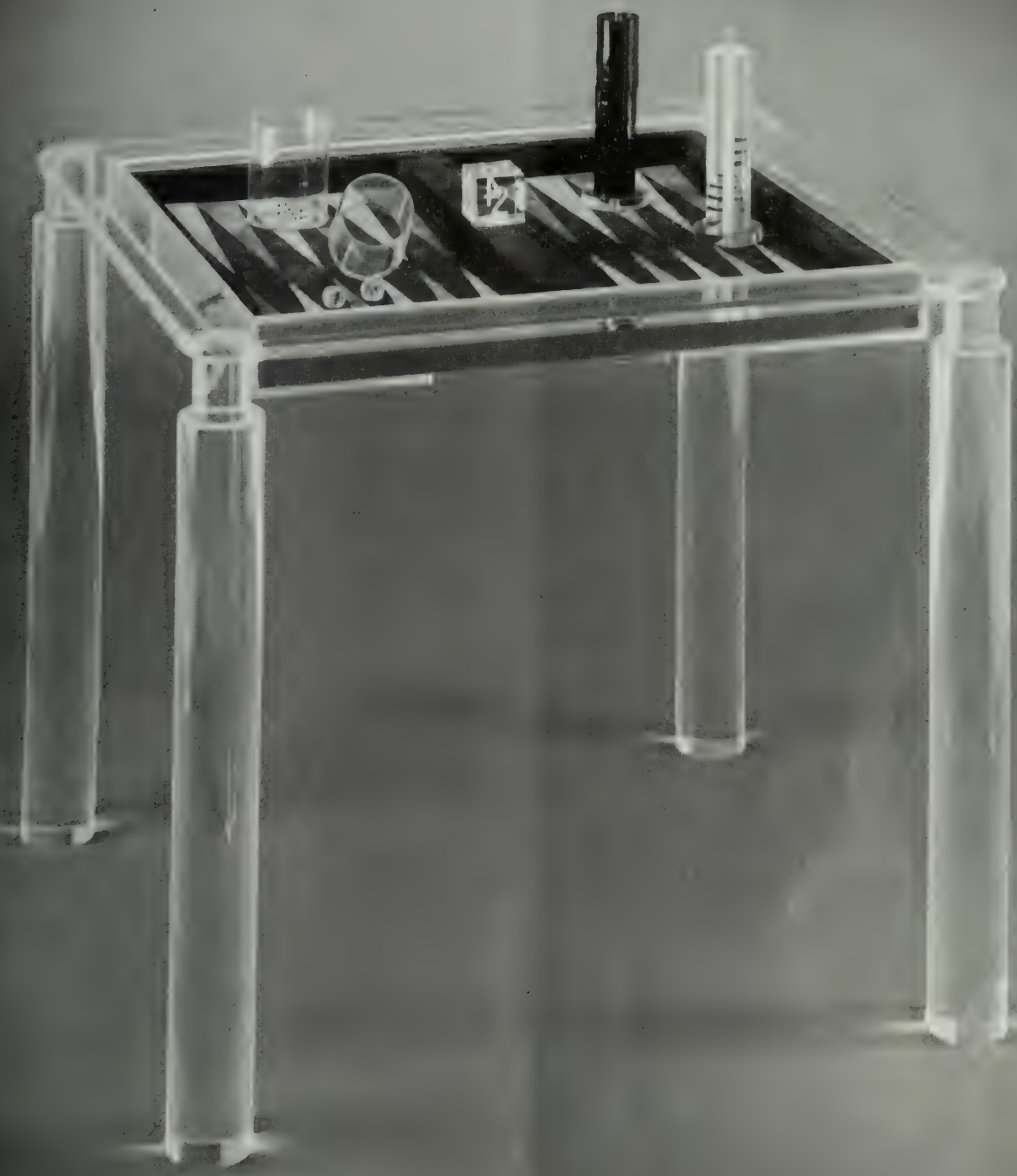

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AND MORE...

EGYPTIAN TREASURES

continued from page 139

garnet. Avoiding the very small examples, you will find a vast assortment of subjects, animal and human as well as geometric designs, which can be mounted very easily as jewels to be worn, or set up in cases where their color will be a pleasure to view.

Shawabtis, those little mummiform figures intended as servants to the deceased, are still easily found. They can be a bore, but if obtained in any of the magnificent brilliant blues the Egyptians developed, they will compete favorably with any of the European porcelains developed in the eighteenth century. The blue ones, about seven or eight inches high, are still available, since thousands were discovered in the last century. Even examples made for royalty are by no means rare. The still more handsome polychrome shawabtis of the eighteenth Dynasty are, regrettably, unobtainable today. This blue material is called faïence, or more simply, glazed ware. Though unrelated, it looks very much like porcelain.

And why not collect faïence fragments? These can be had for next to nothing, and most dealers don't even display them. But if you collect fragments, then you can choose from the very best periods of the New Kingdom and with any luck, come up with parts of fish pools and garden scenes blazing with color. With patience and searching, you will have a group illustrative of the finest periods of glazing, although it is hopeless to expect to obtain these intact. And with imagination, it is amazing how much enjoyment a sensitive and knowledgeable collector can gather from fragments.

Speaking of fragments, it is curious that more people do not collect fragments of Egyptian sculpture. When an Egyptian sculptor set about producing a sculpture in hard stone such as granite, basalt, graywacke or quartzite, it was a slow and costly undertaking, and a master sculptor put as much effort into the most obscure parts of his sculpture as into the prominent details. Thus, great quality pervades every part of a first-class work; so not only does a fragment give an example of great craftsmanship for a song, bu given a sophisticated collector, arouses the imagination and is an ir exhaustible source of pleasure.

Care is needed when delving int certain areas of Egyptian antiquitie Egyptian bronzes are plentiful, bu sometimes dull and lifeless. Fine one do exist, although they are rare. Th most common of all Egyptian antic uities, and invariably the startin

Green faïence figure of the god Thot. Late Dynasty Period; 3½" high. Courtesy, C. Dikran Kelekian, New York.

point for the beginning collector, is th scarab. There are many fakes, and th sizeable fine ones are so scarce th they usually go to museums. Bea necklaces, with rare exceptions, a also to be approached with cautio Frequently they have been recent assembled from miscellaneous grou and, at best, are pretty but have touch of ancient Egypt.

These remarks only skim the su face of Egypt's vast art productio covering over three thousand yea Intricate, exotic, challenging, Egypti artifacts is a historically rich area collecting just waiting for the astu and enterprising collector. □

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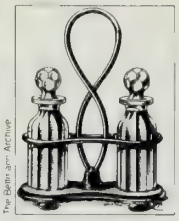

EDITORS' SELECTIONS

Los Angeles Showrooms
By John Loring

ALL THINGS AMERICAN move West (except for bad weather, which the obliging balance of nature prods along an easterly course). With this in mind, logical New Yorkers believe that the giddy avalanche of lacquered, chintz-upholstered "French Provincial" furniture whose flowered fruitwoods choked windows of Third Avenue decorators in the mid-1950s has probably gone out to live on the Coast. Its legions of squat and gaudy bodies tottering on cambered legs and its aberrantly flirtatious stylelessness have in any case abandoned not only New York but the entire eastern United States; and suspicion persists that it went West. If so, it ascended abruptly from the Continental Divide to illuminate a benighted and more tolerant region of some other galaxy. In Los Angeles it's absolutely nowhere to be found.

Sun-drenched Design

At the new blue Pacific Design Center and in the designers' showrooms up and down Melrose Place, the news is "natural." And curious as the concept of naturalness may be to the highly sophisticated and skeptical East, it's not altogether uncomfortable. In Southern California, designs tend to be big and open, to stretch out and relax and show their raw materials to the ever-present sun. Admittedly there are frequent deviations from modesty on the Pacific; but then, Protestant austerity wasn't brewed up in the Los Angeles Basin.

Forms are expansive; raw silk, cotton duck, and the lyrical "camel flannel" are the covers; colors run from blond to beige and back again; unpainted plaster is the material to be reckoned with in lamps and even tables; and up-front accents of offbeat inlays and lacquers vie with some daringly frank galvanized-steel pieces in the colorful and exotic fields of accessory.

Opulent Silks

At J. Robert Scott and Associates, the base of designer Sally Sirkin Lewis, they have what the news is about. Their new lines of handpainted "Tussah" raw silks created in collaboration with Roese Studios spread the skins of their loosely scaled-up, Oriental-inspired designs like "Treebark Adobe," "Landscape Indigo," "Ibis Grotto" and "Diagonal Stripe Concord" across big soft sofas, ottomans, cushions, slipper and easy chairs, with the visual impact and still drama of napping tigers. The opulent, heavy natural silk plays more than a supporting role to the stylized pods, lilies, leaves, stripes, and ripples painted in earth colors, grays, desert sage greens, and even a pleasant stroke or two of indigo.

Sally Sirkin Lewis's "Queen Mary Sofa and Chairs,"

continued on page 178

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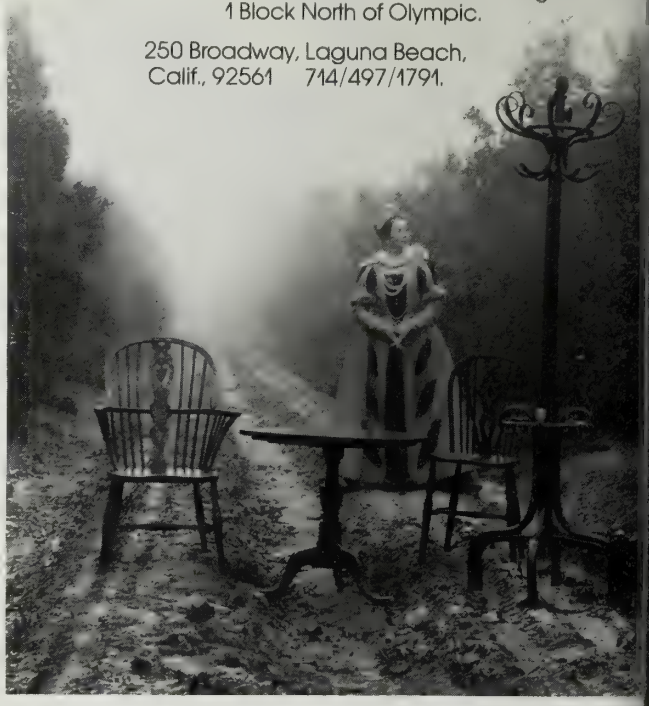

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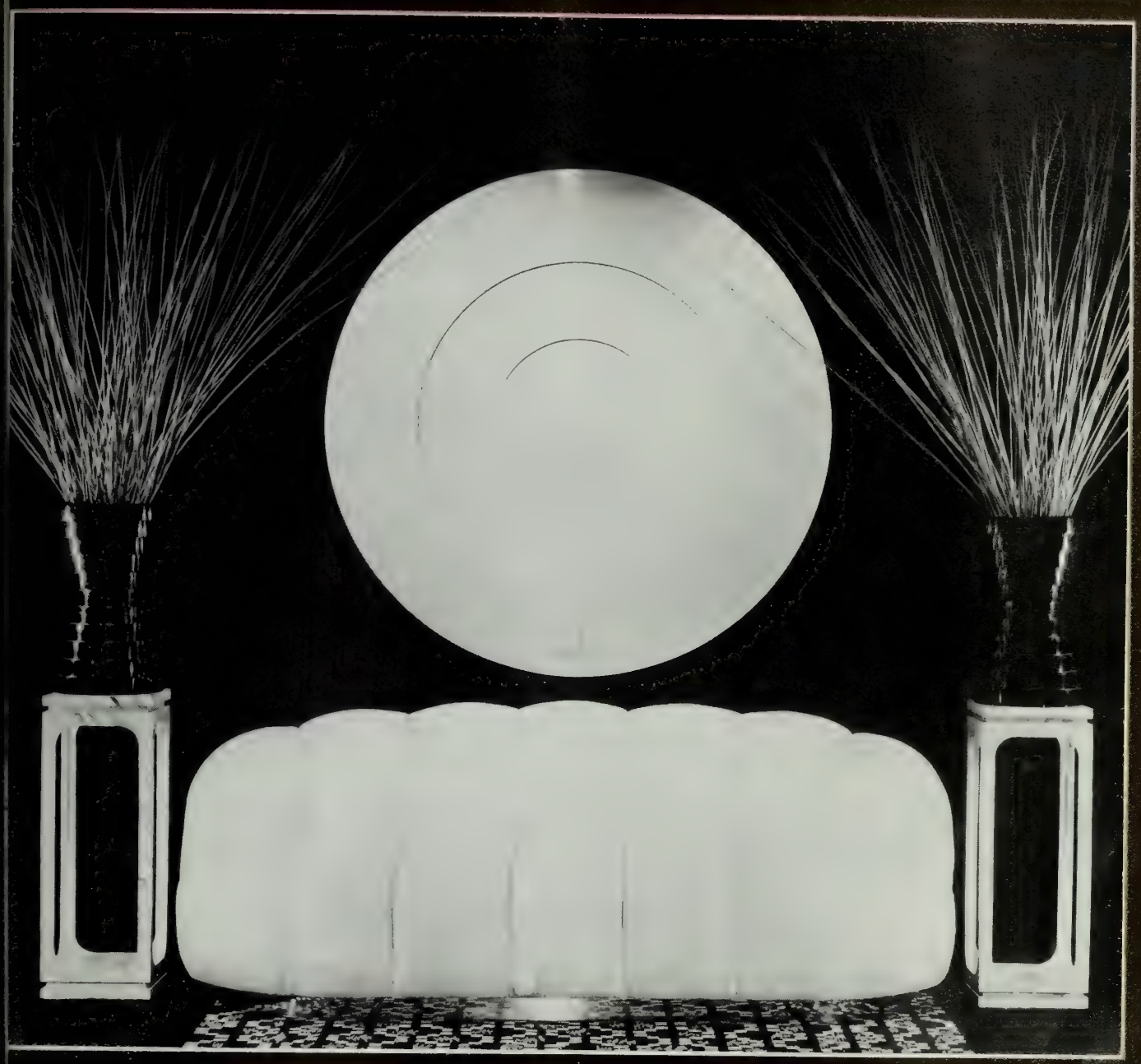

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Photo by Tim DeGrood of geese from Sultans Palace, east Java, H.50"-L.40"

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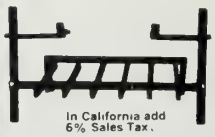

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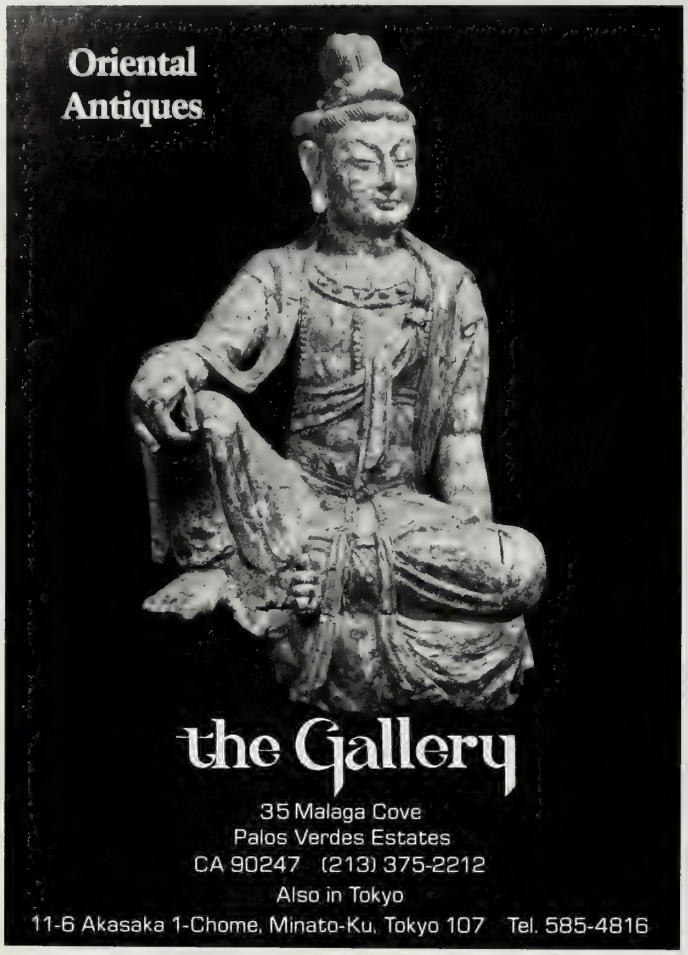

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continued from page 176

along slightly more formal and "Déco" lines, are knock-outs. Inspired by three ruined chairs covered in vintage vinyl, from the ocean liner Queen Mary, they arrived at her showroom one afternoon via a young van-driving runner, and have been handsomely rescaled for land service, covered in camel flannel, and sit solidly on their sturdy brushed-chrome feet.

Accessories and accent furniture at J. Robert Scott wear intriguing veneers, lacquers and inlays. Clean-cut, polished blond horn and bone veneers and lacquered parchment coverings are current, and coexist happily with more sober designs in bleached oak, all keeping within the versatile perimeters of beige. They also fea-

La Pyramide's 1917 Chair in camel tweed.

ture the elegant exotica of Gunnagell's split antler, coconut, ivory, and animal vertebrae veneers, steel and snakeskin mirrors, and rich padouk and ebony surfaces as well as the Muriel Rudolph Collection's very striking chevron horn console, coconut-lacquered plateau tables, and nickel, silver and bone planters.

Sally Sirkin Lewis has faithfully reproduced a line of black and beautiful Japanese palace candlesticks, again in lacquer; and there is a wide variety of very welcome white plaster lamps from Keramos.

Florid Narrative

Newly arrived to try its wings in California is the

continued on page 180

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continued from page 178

Valentino Piú (U.S.A.) collection of cotton prints in colors and designs ranging from strong to very strong to as loud as humanly possible. The Valentino prints tell us a lot about oranges, lemons, cherries, wisteria and violets, "Butterflies and Bees," and "Hibiscus Flowers," in a florid narrative whose relentless momentum in color dashes breathlessly and exclusively about in Los Angeles at the establishment of J. Robert Scott.

Up Melrose Place, at La Pyramide, the look is irresistibly West Coast Déco with accessories of unusually high caliber by European masters of 1930s design as well as works by major contemporary American artists. Their own lines, however, are standing at the top of the design

J. Robert Scott's handpainted "Tussah" raw silk, Landscape Indigo, designed by Sally Sirkin Lewis.

pyramid all on their own. A collection of screenprinted cotton ducks in Déco-derived "Clouds," "Tubes," "Squares," "Landscapes" and, very naturally, pyramids—each in light-to-dark "airbrushed" blends of melon, ochre or gray (that top 1977 color trio), is all joyously direct, disarming and delectable.

Monumental Armoire

The daybeds and ottomans of their Tic Tac line have an invitingly real "mattress" look dressed in real ticking. With their full rounded lines and their clean stripes, they're as sharp (in the 1950s sense of the word) and neat

continued on page 182

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Many of the pieces in this remarkable collection have been illustrated and described in definitive literature about jade. The collection is composed of pieces formerly of the Stanley Nott Collection, and formerly of the Vettleson Collection, part of which is now housed at the Museum of Natural History of the Smithsonian.

Illustrative of the quality of pieces in this remarkable collection is this unusual vase. Flawless white mutton fat jade, the vase stands 12½ inches high by 7 inches wide. The body of the vase displays an eternal Phoenix Bird carved in bold relief. A double link chain leads from the cover, delicately carved with an array of peonies. Four loose rings surround the neck.

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THE BAR STOOL DESIGNED BY GARY GUTTERMAN ©
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continued from page 180

as pins. They contrast smartly with La Pyramide's totally streamlined wall-hung shelves in metallic automotive lacquer and with their monumental "Egyptian" armoire.

They also have two extraordinarily forthright and handsome custom coffee tables, glass slabs supported by upended black marble wedges or alternately by chromed steel steps at each corner. Both are designed by Joy Haselhorst. There is a fine and diverse line of durrie cushions woven in India for La Pyramide in all the zigzag steps and stars and chevrons that harmonize so perfectly with Déco design. La Pyramide's own "1917 Chair," in a change of camel tweed, is truly "the camel's pajamas."

At Angelo Donghia's new Los Angeles showroom, Donghia Furniture's ever-popular and ever generously

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proportioned and upholstered signature furniture wearing flannels is entirely at ease in California.

Also fitting beautifully into the West Coast design climate at Donghia are Bielecky Brothers' great natural wickers and canes. There's an offbeat and fascinating tie-dyed cotton duck in both floor and upholstery weights from Maya (Chicago) via Patterson, Flynn & Martin; and, certainly not to be overlooked, the complete line of San Francisco designer John Dickinson & Associates' prolifically interesting plaster tables, lamps and consoles, as well as their extravagant galvanized steel tables and lampshades. Outstanding in the collection, the extraordinary "Hoofed Table" and "Etruscan Table" (both in plaster) succeed in being quite witty, a bit delinquent, and at the same time, classic.

Fluid Armchairs

Meanwhile, over at the Pacific Design Center, Casa Bella's designs bask under a splendid twelve-foot natural cotton duck "Umbrella." Mitchell/Mann has a new wallpaper collection featuring natural "paper bag" backgrounds. And Kneedler-Fauchère's spectacular space with its forty-five-foot ceilings, thirty-foot trees and 900-square-foot mirror features not only the diverse lines of Clarence House and Abraham-Zumsteg, but the work of such local southern California designers as Charles Gibilterra whose strict yet fluidly outlined armchairs and sofas for Dunbar's Odyssey Collection have that spark of freshness found in all the best West Coast design.

The famous "grasses," on which Kneedler-Fauchère was founded, the raffia-weave wallcoverings with their unique feel for natural textures, large scale, and neutral colors, are all still there, and they've lost none of their considerable appeal; but then a feeling for natural texture, large scale and neutral colors is at the heart of all the best southern California design. □

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(See page 188.)

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(See page 162.)

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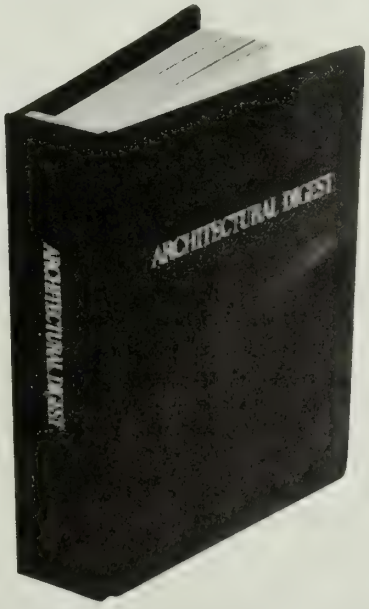

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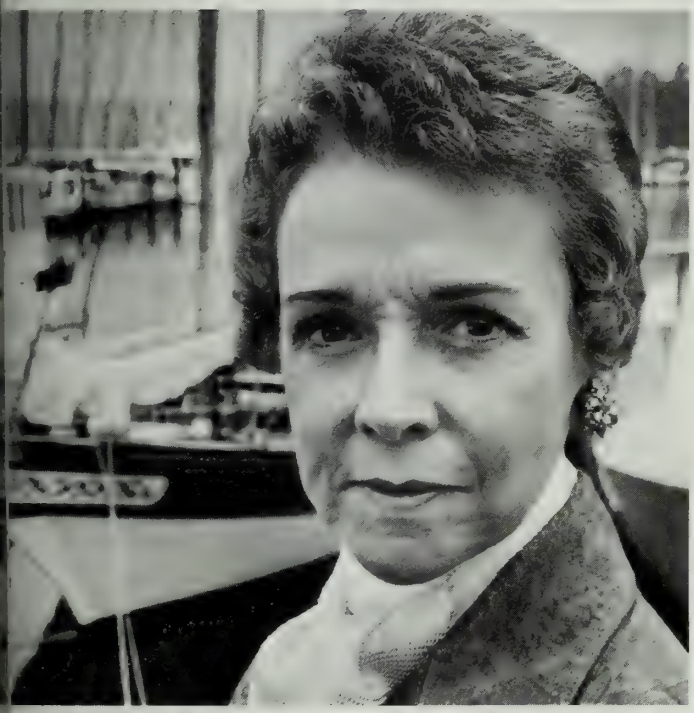

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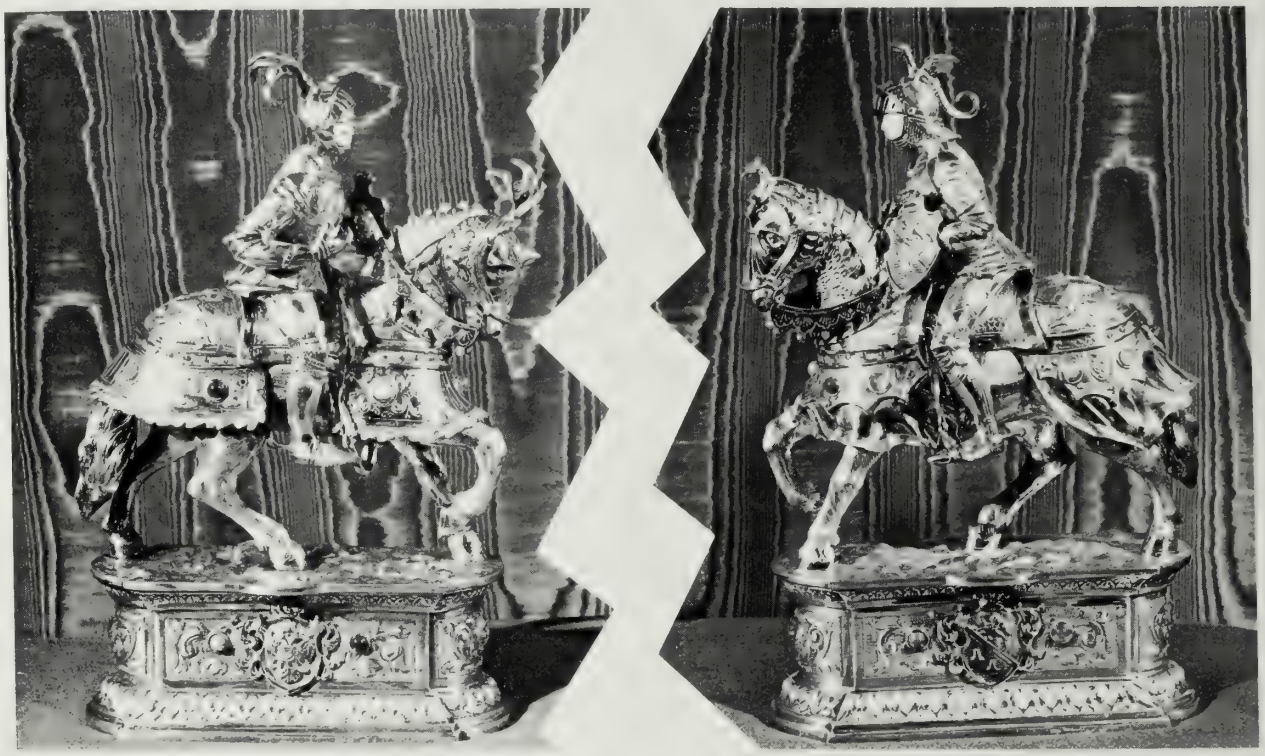

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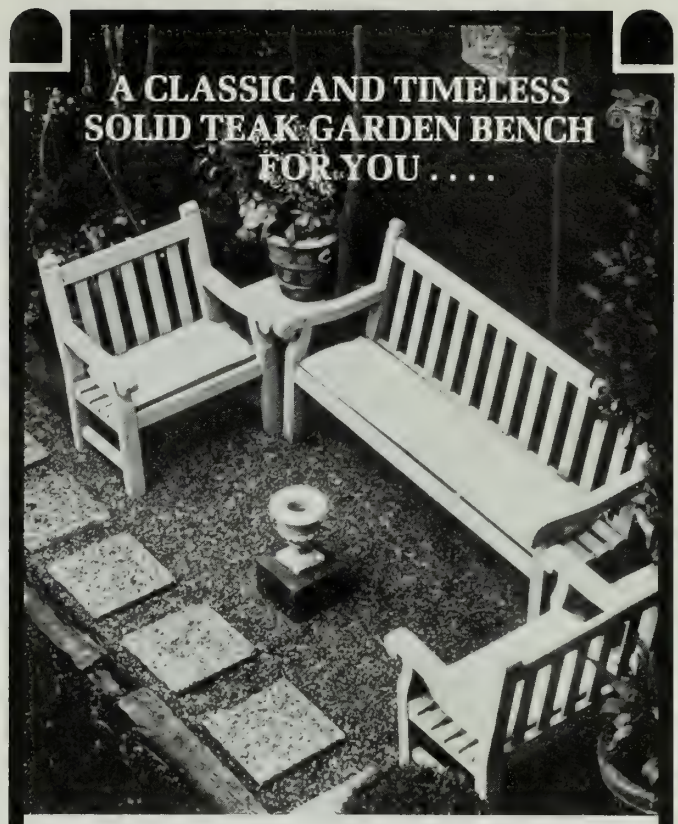

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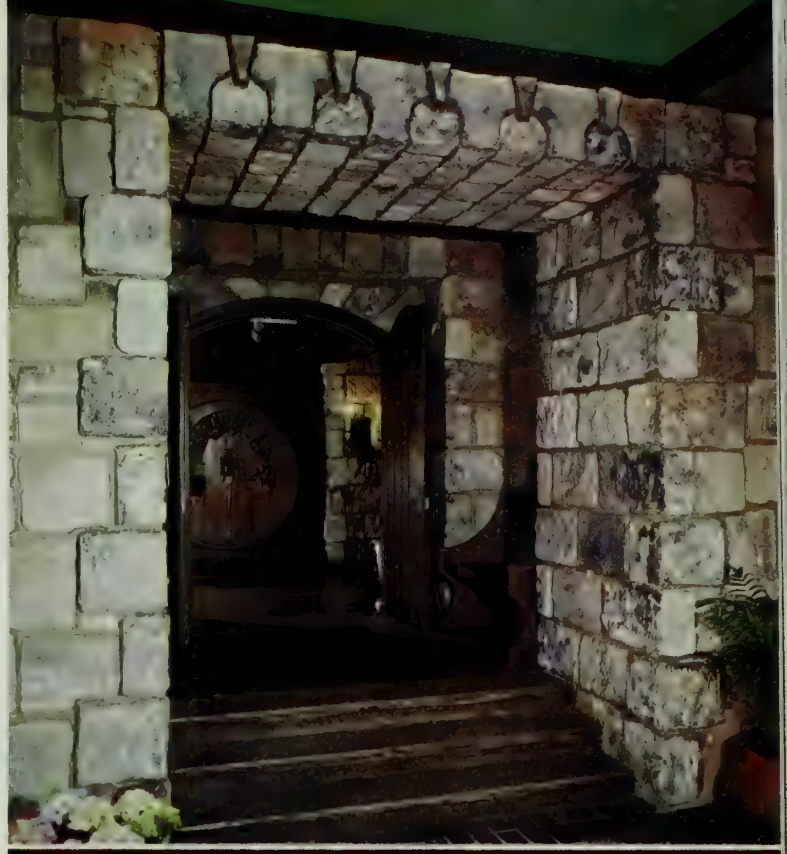

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DESIGNER'S TRAVEL NOTES

Kalef Alaton in Istanbul
By J. Kelley Younger

"IT'S A CITY OF MYSTERY, a place where there's always an experience that waits for you around the corner," interior designer Kalef Alaton says with fascination, of his native Istanbul. "I go there four times a year, and what I love most to do is walk on the streets and make sketches of the buildings. It's wonderful to get lost in Istanbul—especially from a design point of view. It's a place to walk, never to look down, always to look up."

Minaretted Treasure

The city of hills, rising back from the sea like a tawny, mosqued and minaretted San Francisco, seems as dazzling to the designer as to the newcomer; and to see it through his eyes is to be there as a privileged insider—to discover the real treasures. The special auras of Sülemaniye Mosque and the Blue Mosque, highly decorated with mosaics, but cavernous, furnished only with thick-layered carpets-upon-carpets, are to him "simply the most beautiful spaces in the world." But the real jewels, he feels, are the lesser-knowns: the Mosaic Museum, tucked behind the Blue Mosque; Topkapi Palace's fantasies of embroidery in the textiles section, and the magnificent portraits section with paintings of the sultans; the painted gypsum seventeenth-century tomb built for Turhan Valde Sultan, the sultan's mother; and the tiny gleaming Cariye Mosque.

Mr. Alaton began his interior design work in Istanbul, after studying at the Ecole Design Moderne in Paris in the sixties. At first a student of painting, he switched to furniture and interior design—"my real passion." Now his headquarters are in Los Angeles and his travels back and forth spirit an appreciation for the best of the two worlds, which he encompasses in his interior designs, much as Istanbul itself merges the many and varied decorative influences of East and West.

Gardens of Fabrics

Just now he is doing a large penthouse apartment with a view, literally, of two continents, for a Turkish family. "I shop in France and Italy for antiques—you shouldn't bother buying European antiques in Turkey, as they're either gaudy or very late nineteenth century—and also for certain fabrics. But in Turkey I buy the handmade printed fabrics, which are superb; patterns on raw silk and on cheesecloth, in gorgeous deep oranges, bright yellows, blues and turquoises. If you look down from the tops of the walls outside Topkapi Palace, you'll see brilliant gardens filled with fabrics drying naturally in the air, like huge colorful banners. These are the craftsmen's homes, the small family businesses—you can walk

continued on page 188

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DESIGNER'S TRAVEL NOTES

continued from page 186

to them and bargain for the ones that please you." The fabrics are narrow, 30 to 36 inches wide, and the prices are very little. "But you must bargain, *always*," he says with amusement. "I use the silks extensively, of course, and I have the cheesecloths made into draperies for windows and canopy beds, even into upholstery, though that should be inner-lined and preferably quilted.

"You can buy silks at the fabric houses, too, in the Harbiye section, just up from the Hilton Hotel, where I always stay—it's convenient, efficient and spacious, but also I love the wonderful mosaic tile designs there. Istanbul has the most beautiful tiles—and the best shop is Kuthya, on the main street, Istiklal Caddesi. You can ship back an entire floor, or a fireplace. And," he adds, "across

"YOU CAN SHIP BACK AN ENTIRE FLOOR OR A FIREPLACE."

the street from Kuthya is Markis, a little restaurant where they bake devastating pastries—so buy tile, then have afternoon tea! There are also great bargains in decorative copperware in Istanbul," the designer says. "The best place to buy it is not in the bazaar but in the neighborhood just behind the university, where there's an entire section of nothing but coppersmiths."

As for shopping in the colorful but madly incomprehensible Covered Bazaar, where quality can seem indeterminable to the novice, the designer has found a few particularly excellent dealers. One is Ziya Aktac, where he himself buys Turkish antiques—rugs, porcelain, silver, enamels and icons. "This is an honest dealer; what you buy there will be of quality."

Custom-Ordered Silks

For the finest Turkish folk art, and for a spectacular visual treat, Kalef Alaton goes to Bursa, a half hour's flight from Istanbul. "The whole city emerges as shades of green, hundreds of them," he says, "an incredible landscape. You should spend a day there. See the fifteenth-century Green Mosque and the Muradiye Tombs; and very important, although many don't discover it, is the Rüstem Pasha Mosque. The ornamentation is simply not to be believed!

"For a local lunch, you will like Iskender—try one of their superb meat dishes. And then visit the shops of the local craftsmen who carve wooden sculptures. Folk art here is less commercialized than in Istanbul, and you have the best selection. And as you walk, sample delicious chestnuts from the street vendors," he smiles.

"Be sure to stop at the Bursa silk factory. They weave raw silk and the heavy satin silks; you can purchase them ready-made, or custom-order special colors."

And how to get Turkish treasures home safely? "No

continued on page 191

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roblem," says the expert. "The better, more reputable ıerchants will ship them to you reliably. Or you can ıve goods wrapped at the shops, then simply take them the post office, with equal confidence that they will rive undamaged and in good condition."

At every turn while shopping in Istanbul, however, ıere is always a new, seductive view of the Bosphorus to re you from the bargains. "You can see one of the most eautiful sights in the world," says Mr. Alaton, "by king a boat past the old mansions, called 'yalis,' on the ıast. It's almost like being in Venice. The Yildez Palace ıd the Bayler Bey Palace were built around 1900; ructurally and design-wise, they're absolutely stun-ng. And you must see the 'kiosk,'—a smaller, weekend

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ıuse set in vast gardens, similar to the Petit Trianon—on e coast at Yneiköy. It's a great fantasy of the nineteenth ntury, once a gambling casino, now in rather splen-ırous ruins, with inlaid mother-of-pearl doors and alls, frescoes, and Edirne carvings—carved, painted and ıded walls and furniture. It is typically Ottoman, but in way, very Italian in feeling. And it's marvelous to go side some of these houses. Call your embassy to range entrance; some can be toured. But first, for an quisite morning, take the boat from the Galata Bridge, along the coast, stopping at the Black Sea, where you n lunch and then return by taxi."

ining on the Bosphorus

Dining in Istanbul, for Kalef Alaton, is feasting on the od local fish, especially the lobster, clams, mussels and uid. His favorite restaurant is Pandeli, near the Galata idge. "It's on the second floor, with lovely old tiled eriors, and the *most* wonderful food. The Palet 2 staurant is perfect for dining at the edge of the sphorus. And for drinks, when the sun is low in the e afternoon, the rooftop lounge at the Pera Palas, next the American Embassy, is glorious, looking down on e Golden Horn to the Sea of Marmara.

"Turkey is just a beautiful country to be in. It's axed, slower paced; it's never to be rushed, to be shed. Yes, the traffic, of course, is something—vegeta-e-filled donkey carts vying with the insistent taxicabs," laughs. "But the people are extremely genteel—well ıd, multilingual—and very generous emotionally. anbul's mysterious quality is the mood of the people," feels. "They are closed, yet very open; it's something out their sadness, their joy. It's like an inside secret. ıd the feelings, the mood, are contagious. It's certainly e of the most romantic cities anywhere. A place where u must fall in love—*be* in love."□

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MODERN FURNITURE

The Latest from Milan
By Laurie Lewis

THE CAPITAL of Italian industry, commerce and handicrafts, Milan is one of the most modern metropolitan cities in Europe. Recently the scene of the sixteenth Italian Furniture Exhibition, Milan warmly received a large influx of international visitors who came to view the stunning assemblage of contemporary home furnishings.

Emphatic Italian Design

Across the city dotted with castles, cathedrals, parks and piazzas is the Milan Fair, an internationally known exhibition center with 600,000 square meters of display space, where from September 18 to 23, 1976, the 16th Italian Furniture Exhibition was held.

Cast against such a setting, the strength and foresight of Italian design appropriately stood out emphatically, as international designers and visitors wandered through a trade show of carefully coded pavilions of furniture, accessories and artworks. Simplicity, restraint and proportion earmarked the displays, which included some of the most foresighted home furnishings.

From newly interpreted bamboo and wicker, checkerboard wood tables, exotic leather chairs and decoratively disguised wardrobes, the Italian Furniture Exhibition was a designer's dream. Among the more fascinating finds during a day's wanderings was a monolithic ten-foot-high pale green ceramic gazebo detailed to appear as if constructed from banana sprouts. High ceilings are a must for this work. It is just the right size for a dining table and ever so inviting for an outdoor repast or for imparting indoor drama. And for those who don't care to mix patterns, the manufacturer, Arpex International, offered mirror frames and side tables to match. Nearby was a masterful breakfront of bamboo with detailed half moon designs on the doors. The deliberately squared corners promise an intriguing Art Déco piece, transfused with an exotic Oriental verve.

Dramatic Shapes

In another corner of the Fair was a plain pavilion inscribed with the name Vivai del Sud. Entering was an experience differing only slightly from Alice's look through the looking glass. Without available space for a theatrical backdrop, the desks, tables, sofas and other pieces spoke dramatically of the moment. Traditional shapes, exciting materials and finishes combined to present one of the most contemporary of exhibits. Regaled in brightly accented Art Nouveau, plump sofas with oversize rounded arms and cushions contrasted with wicker and glass tables, wicker screens and textured mat floor coverings. Laced with fragile palms, exotic

continued on page 196

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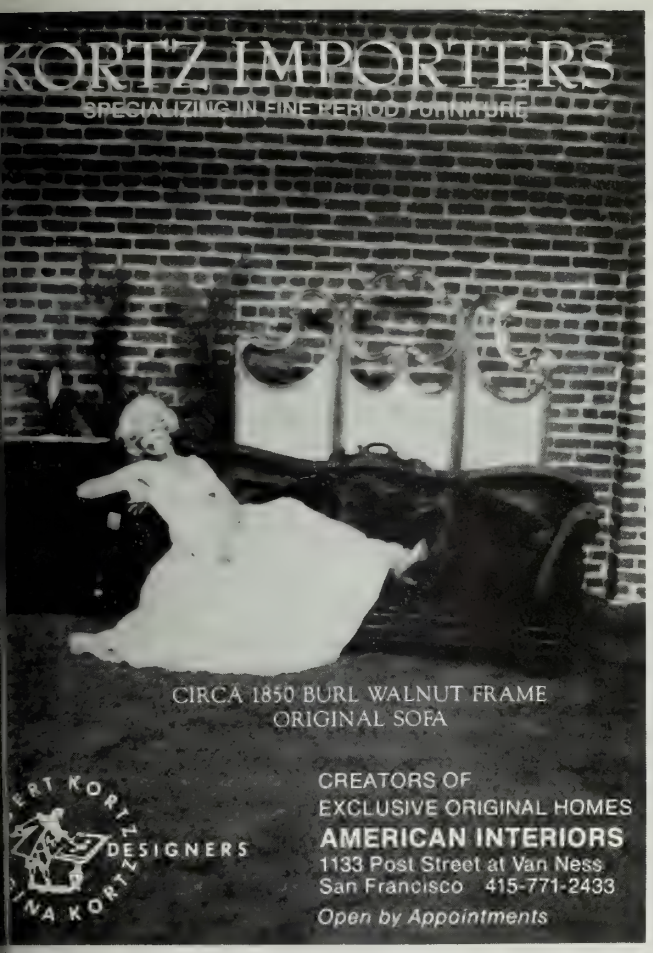

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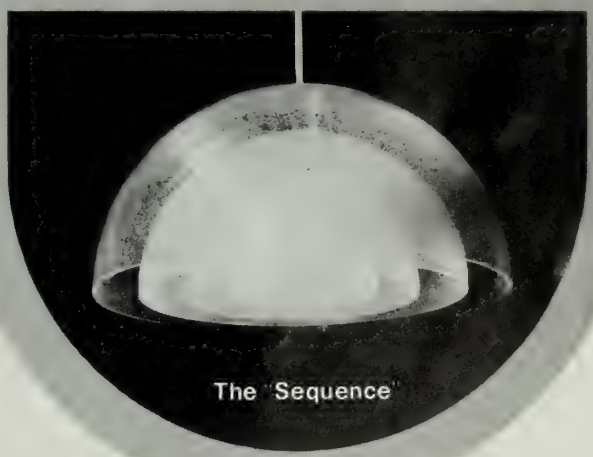

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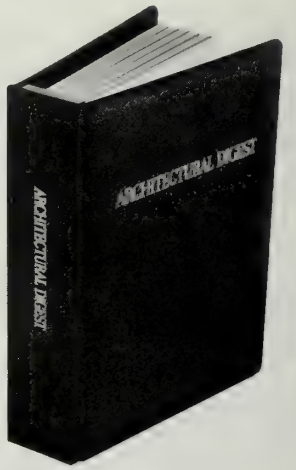

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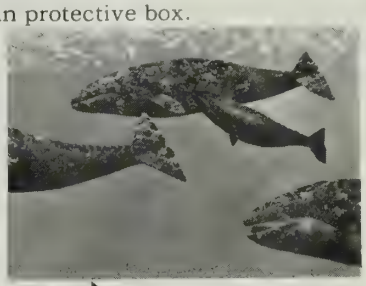

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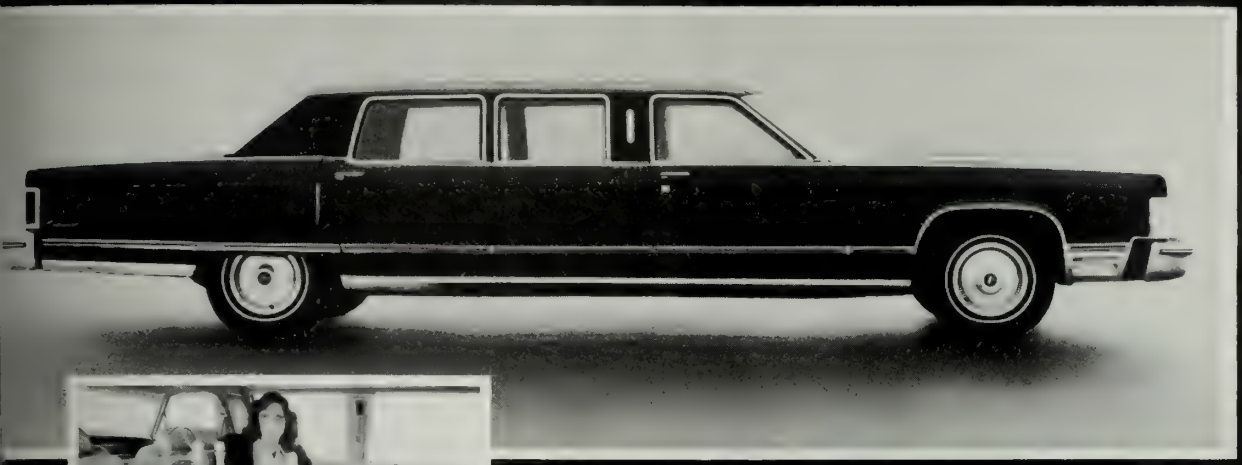

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MODERN FURNITURE
continued from page 192

wicker and straw lamps and more sleek sofas, the overview was provocative and unusual.

Tommaso Barbi, rumored to be expanding to the United States soon, had a delightful array of accessories and furniture, all in simple shapes: egg, square, rectangular or oblong. Among them, round burled frames with chrome borders, chrome and blond-wood backgammon boards, and an interesting collection of ceramic cachepots, pots and novelty dishes. Pausing at the pavilion entitled Acerbis International, the rich aroma of Italian leather was unmistakable. Leather and suede stretched across chrome frames reminiscent of the Breuer chair—that is, until the eye met the curved back legs. A glass top table by Acerbis had similiar gracefully

...THE ENCHANTING IMPRESSION OF WHITE DOVES WINGING ACROSS THE HALL TO THE NEXT PAVILION.

curving legs, which initially focused attention on the center and then comfortably eased down and outward.

What appeared to be a long-known classic chair form, down the aisle, upon closer look turned out to be a chair called The Box, by Castelli. A cleanly designed chair with perforated plastic backs and seats attached by metal rods; all the parts disassemble and, of course, fit into a box.

Continuing down the maze of exhibits, poufy pillowed furniture softened the sculptural lines of previous pavilions. Quilted wallcoverings with graceful birds in mid-stroke were cut out in silhouette along the wing and upper profile, giving the rather enchanting impression of a string of white doves winging across the wall to the next pavilion. At one exhibit, attention was immediately drawn to what appeared to be a geometric painting by Frank Stella, floating above the floor. In actuality, the painting was a table with brightly colored metal bars comprising a rectangle—an inviting and colorful setting for dining. Not far away was an exquisite cocktail table with what seemed to be a relief top. Closer inspection showed a beautiful rock with fossilized images of stones and shells, mounted on a plain metal base.

Aesthetic Tributes

After several days of ambling through pavilion after pavilion, it was reassuring to see that classic design is still rightly held in high regard and very much in demand. The exhibition was a tribute to the Italian aesthetic, appreciated the world over—a fact underscored by the percentage of Italian furnishings exported.

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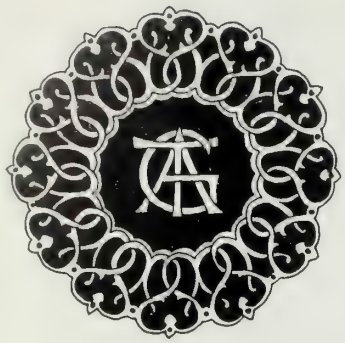

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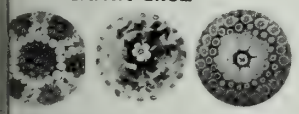

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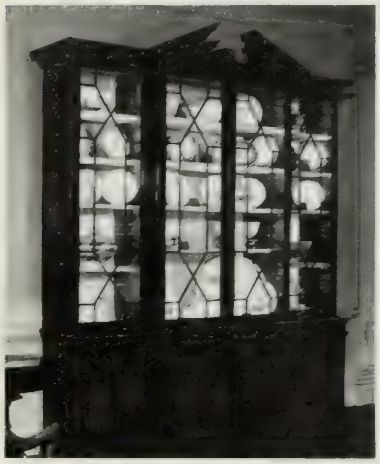

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TABLE OF CONTENTS

April/1977
Volume Thirty-Four/Number Three

Cover: A view from the Entrance Hall of a Southampton house designed by George Clarkson. Featured on page 60. Photographed by Jaime Ardiles-Arce.

INTERIOR DESIGN

A Theme for Today 5
Family Living in Fort Worth
Interior Design by James Foy, Jr., ASID

In the Grand Manner 6
Southampton House Styled for Comfort
Interior Design by George Clarkson

Studies in Style 7
Antiques Dealers Create Distinctive Milieus
Interior Design by Leo Dennis and Jerry Leen

Spanish Colonial Echoes 8
Modernizing a 1920s House in Beverly Hills
Interior Design by Robert Koch Woolf

Background for an Artist 9
Lowell Nesbitt's Studio: A Stable Remodeled
Interior Design by Mara Palmer

A Feeling for Art Déco 11
Designer's Interpretation in Palm Beach
Interior Design by John Drews of McMillen, Inc.

Sutton Place Panorama 12
New York Designer's Personal Focus
Interior Design by Joseph Braswell of Braswell-Willoughby

ART AND ANTIQUES

American Watercolors 8

An Arabesque of Jeweled Fantasies 11

SPECIAL FEATURES

The Collectors 46
Mr. and Mrs. Donald Karshan in Paris

Alexander Calder 66
The Late Artist's Studio in France

Architectural Digest Visits: Sir Frederick Ashton 90

Rabbit Hill 108
A Historic Site in Palm Beach

Images of Gabriele D'Annunzio 128
The Villa of the Poet/Patriot at Lake Garda

Letters from Readers **8**/ People Are the Issue **14**/ Guest Speaker **22**
Russell Lynes Observes **26**/ Van Day Truex on Design **34**/ Collector's Close-up **44**/ Editors' Selections **144**/ International Art Market **154**
Designer's Travel Notes **158**/ International Properties **162**
Venice Notebook **170**/ Previews **176**

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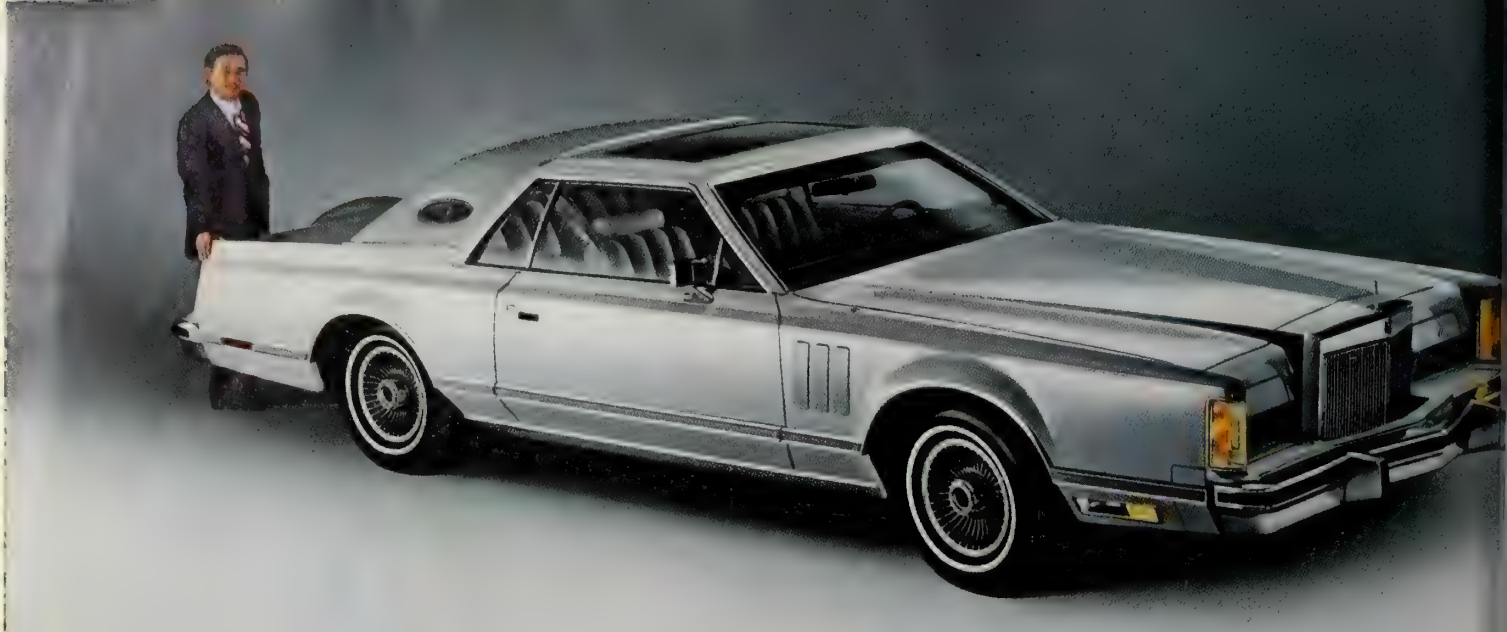

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LETTERS FROM READERS

The Editors invite your comments, suggestions, and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

I have received the issue of *Architectural Digest* that features my country home in the village of Cetona, in Tuscany. I found it beautiful and I certainly thank you for the amount of space you kindly gave to it in your always more and more exciting magazine.

Federico Forquet
Rome, Italy

I am finding the much-touted photography in your magazine extremely frustrating. When I purchase a magazine with color photographs of interior design I am interested in every detail so that I might perhaps glean ideas. But it is quite difficult to do so in *Architectural Digest.* Almost every photograph is bathed in yellow or amber light and is partly in shadow, so that true clean colors, as well as details, are impossible to discern.

Deborah G. Schulman
Laurelton, New York

How beautifully Robert Freson's camera has caught the classical blend of colors and shapes in the many faces of *Vizcaya* (*Architectural Digest,* November/December, 1976). His camera is an elegant parallel for the text that melds historical fact and contemporary reality.

Mrs. Dorothy W. Errera
Member, Board of Directors,
The Vizcayans,
Miami, Florida

I have been reading your beautiful magazine, but I have found something that is disagreeable to me. I myself am not an architect or interior designer, and have been led to believe by the title that you offer new concepts in fields such as energy, lighting, new building materials and ideas on improving building needs. I have found that *Architectural Digest* falls short of doing this. I like your magazine and would like to see it include some of this information, as it would form a more useful magazine.

Archie D.B. Johnson
Baltimore, Maryland

As a child, I was continually drawing floor plans and interiors with the youthful hope and aspiration of someday bringing those multitudes of thoughts and ideas into reality to share with others. At age sixteen a friend saw my drawings and brought over stacks of old black and

continued on page 10

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LETTERS FROM READERS

continued from page 8

white *Architectural Digests*, and I was "hooked." I pored over them, and what a pleasure and inspiration they were. They introduced me to a world I had never seen, but felt somehow familiar and comfortable with. Your marvelous magazine still brings me pleasure and inspiration, which I incorporate into our suburban home.

Diane Nelson
Canoga Park, California

My reading pleasure is greatly enhanced by using a magnifying glass while reading *Architectural Digest.* It helps me to perceive so many more details in your marvelous photographs—many of which I would have missed, otherwise. I happily pass this suggestion on to other readers, so that they may try it too.

Addy Fieger
New York, New York

I felt I had to sit down and write about your fascinating article in the September/October *Architectural Digest* on the home of Jack Warner, in Santa Barbara. Naturally the Cape/Dutch architecture interested me immediately, as we have so much of this in South Africa. However, the explanation of the name *Constantia* was given incorrectly. Cecil Rhodes had a house designed by Sir Herbert Baker, called *Groot Schuur.* This lovely old house is today the home of John Vorster, the prime minister of South Africa. Constantia is completely different. The house of that name—actually *Groot Constantia,* was built by the first governor to the Cape, Simon van der Stel. I trust I have been of some help in the "names" department.

Barbara Bester
Johannesburg, Transvaal,
South Africa

We have decided not to renew our subscription to *Architectural Digest.* We try to promote the notion that a room is a tranquil and comfortable setting for people; that it should reflect the owner's interest, but not emphasize his financial status. The crowded, restless places which you continually parade by us in each issue seem to proclaim that the room can overcome its inarticulate inhabitants and speak for them. People of taste and character speak for themselves; the individual becomes the focus of the room. But yours are empty rooms—perhaps because people would not fit?

Thomas Lee Hinkle
Seaboard Gallery
Portsmouth, New Hampshire

What an informative and concise article William P. Crawley contributed to the November/December 1976 issue with "Is it Really Authentic?" Complete books have been written on antiques and said less.

Nan L. Garvey
North Truro, Massachusetts

The Baker Collector's Edition is a selection of reproductions which exemplify the enduring qualities of outstanding early design: proportion, detail, finish and material. Each is meticulously reproduced in the 18th century tradition of skilled hand-craftsmanship.

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the five drawer fronts of the William and Mary chest, inlays and bandings surround rare French walnut veneers. Both the knee and foot of the Chippendale cabriole chair leg are deeply carved.

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PEOPLE ARE THE ISSUE

Historic homes, we feel, are an ever-important part of our heritage—they are an artistic link with the past and a basis for present design ideas. We applaud efforts of preservation and restoration and feel that tradition—not stuffy ritual, but classic beauty—should be studied and emulated. It is for this reason that we highlight such homes as Gabriele D'Annunzio's Il Vittoriale, *Sir Frederick Ashton's manor house, or, as in past issues,* Vizcaya, Bayou Bend, *Theodore Roosevelt's* Sagamore Hill, *and restored villas and homes around the world.*

Paige Rense
Editor-in-Chief

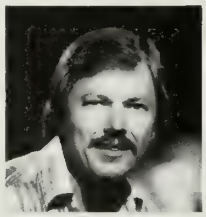
The Collectors: Mr. and Mrs. Donald Karshan

When Donald Karshan left New York for the quieter Paris scene, he set out to recreate an avant-garde apartment as it might have looked in the 1930s. With the help of his wife, Françoise, whom he met five years ago when she interviewed him for a French art magazine, he has amassed a spectacular collection of furniture, accessories and prints. The new baby's room even features a winking pinball machine, which lights Niki de Saint-Phalle drawings. *See page 46.*

The Karshans

A Theme for Today

When we first met Fort Worth designer James Foy, Jr., in Texas, he told us of creating a "country house in the city" to enjoy with his family. The six-level contemporary shingle and glass cubes provided Mr. Foy with "a retreat with emphasis on nature, music, art, books, flowers and people." The walls and ceilings are white, with clear skylights and glass areas "letting in beautiful rays of light, making the spaces ever changing with light and shadow." *See page 54.*



Foy

In the Grand Manner

Designer George Clarkson was given an interesting challenge—to redesign a Southampton home in the image of its owner, Dr. Walter Abbott Wood, a noted explorer and mountaineer. His task was eased by the fact that he was a close personal friend of Dr. and Mrs. Wood. Mr. Clarkson updated the large brick residence by basing his design concept on color. There is a dramatic progression of unifying colors that complement Dr. Wood's adventuresome nature. *See page 60.*

Clarkson

Studies in Style

Dennis and Leen

As might be expected, the homes Los Angeles antiques dealers Jer Leen and Leo Dennis effectively d play some particularly fine exampl of their collectors' taste. In Mr. Lee home an Austrian Baroque chair c exists with a bowl of emu and ostri eggs, and the curves of an ancie Cretan vase counterpoint the a gularity of a Ming desk. Mr. Den admits that "In the right circumstan I'd be ten times more elaborate." Ho ever, the eight-foot apartment ceilin limit his embellishment. Collectab from every part of the world abounc though antiquity has little to do w their inclusion. Mr. Dennis maintai "I like things first for their form, se ond for their color and third for th quality." *See page 74.*

Spanish-Colonial Echoes

Woolf

Interior Designer Robert Koch Wo wanted a home to contain several c lections of antique furniture and a His solution was the remodeling o house in Beverly Hills originally bu for Norma Talmadge, with op spaces that could be highlighted primitive patterns and refined by furniture and porcelain. The resulti South-of-France/Mediterranean fe ing suits his needs and desires p fectly. Mr. Woolf told us that wh sitting in his home he can easily im ine himself in Venice, France or o Greek Isle. *See page 86.*

Architectural Digest Visits: Sir Frederick Ashton

Ashton

The Suffolk country home of Ro Ballet founder Sir Frederick Ash reflects a Gothic stylization which also present in his choreography. I home is a quiet retreat designed a shield from "the human race and blaring transistors." The eighteen century estate is filled with the coll tions of a lifetime and runs the gar from a multihued gypsy caravan in adjoining meadow, to seventeen century Italian paintings. His for garden is complete with topiary Gothic folly and numerous stat Work brought from London often turns untouched because Sir Freder slips into the serene mood of his r dence and spends the time "sitti staring and smoking." *See page 90.*

continued on pag

MICHAEL LOVE

"I didn't do the usual Florida 'bit' with this West Palm Beach condominium. A few years ago, the busy owners asked me to design a haven where they could really unwind. So instead of vivid colors and bold prints, I used soft, low-key tones, fresh touches of white and natural textures. And the upkeep is nil. Even after several months' absence, they can just walk in—and relax."

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tinued from page 14

Background for an Artist

almer and Knowles

For the past several months, we have watched in fascination as one of the most ambitious spaces ever to have emerged from an existing structure was conjured up from the shell of a former police stable in Lower Manhattan. But then, it is unusual for an architect to have a client as receptive as Lowell Nesbitt. When Edward E. Knowles presented his plan for the nineteenth-century building, the artist's reaction was immediate. "I wasn't equivocal for a moment. I chose Ed because he knew my life style well. And of course the result is exactly what I wanted from both Ed and interior designer Mara Palmer." More than a tribute from one professional to another, it seems to us one of the more intelligent reasons for selecting architects or interior designers. *See page 98.*

A Feeling for Art Déco

Drews

John Drews, of McMillen, is new to *Architectural Digest.* He comes to us, however, with a strong reputation for confidence in himself and in his ideas—a confidence that is tempered by a slight shyness. The owners of the Palm Beach home featured in this issue wanted an Art Déco feeling. Mr. Drews preferred to meld their feeling with a contemporary look. "I did not want to create a 1930s museum in their home," he explained. The result is the disciplined drama his clients sought. *See page 112.*

Sutton Place Panorama

Braswell

The work of designer Joseph Braswell has been presented a number of times in the pages of *Architectural Digest.* However, this is the first time we have seen his new Manhattan highrise. Mr. Braswell's impeccable appearance and remnant of an Alabama accent offer clues to his personal design preference—low key and comfortable. A collection of antique greyhound and whippet figures indicates the concept of sleek compactly designed elegance. Mr. Braswell used to keep a country house in the Easthampton area but admits he doesn't miss it, because the view of the East River from his present apartment gives him a sense of the seasons and weather that no earlier residence ever had. *See page 122.* □

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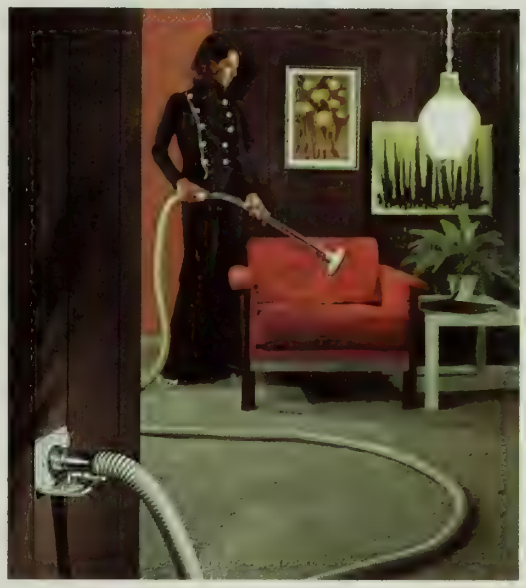

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Drawing by Mary Petty

GUEST SPEAKER

Eros at Home

By T.H. Robsjohn-Gibbings

EROTICA, meaning objects of beauty depicting fulfillment in love and desire, have been an intrinsic part of interiors since interiors began. Awareness of these fascinating objects is a vital element in true understanding of the history of habitation. To comprehend the response to life that vitalizes paganism, one must study the objects expressing the passionate intensity of pagan love and desire. These objects in gold, silver, bronze, ivory, chalcedony, marble and countless pottery vases found in classical Greek and Roman houses tell with joy and wit the love story of gods and men in every imaginable variation inspired by love and passion.

Amorous Cupids

The transformation of paganism to Christianity did not alter this pictorial expression in the home, of physical desire. Why should it? Erotic Biblical episodes such as Garden of Eden temptations, the voyeurs of Susanna, the fervor of Potiphar's wife, the intoxicating passion of Salome were depicted on chests, beds, overmantels, tapestries and needlework. The Renaissance, colored by paganism, rivaled in art the erotica of Greece and Rome. Venus and Adonis appear on carved tables and on frescoed ceilings and walls from Michelangelo to Tiepolo. Pagan gods and amorous cupids love and desire, satyrs crouch in lustful expectation and Anthony and Cleopatra eye each other in rapture.

In later centuries erotica appears more often in paintings. Madame de Pompadour commissions Boucher for a gallery of erotic paintings to excite the king; Fragonard paints Madame Du Barry making a token resistance to a Prince Charming king before losing her imaginary virginity in a bed of roses, and in household engravings of plumed beds intertwined lovers sink down in bliss.

Victorian Sensuality

The belief that Victoria and the bourgeoisie clamped down on erotica is nonsense—*total* nonsense. In Victorian parlors erotica flourished. For one thing Victorian householders were obsessed with the sensuality of the East. Hanging between lusty Turkish corners were pictures of fleshy concubines in secreted harems, passionate sheikhs, flashing Valentinoesque matadors, ardent shepherd boys intent on lovemaking, bathtub nudes by Degas and brothel romps by Toulouse-Lautrec.

In Edwardian days everything in the house from jewelry worn by inmates to walls of entwining sensuous arabesques and lamps shaded with the billowing drapery of bronze nudes was eloquent of love and desire.

The century turned. The Jazz Age danced in. But trailing the wails of the saxophone was a strange silenc Interior walls became shrouded in white and hung wi the sexless females of Marie Laurencin. Love and desi had vanished. Then overnight, through walls of glas trees and shrubbery took the place of Venus and Ma neuter abstract objects replaced sculptured nudes, pain ings were sex-blind abstractions and inhabitants mig well have been hermaphrodites.

But the fittest survived, and free at last from behind t iron curtain of modern art and architecture, living roon of the world took their revenge. Just as after World W II, women starved from the stringency of clothes plung into Dior padded hips and ballooning skirts, in the sam way interiors starved by the rigors of "modernity" pil

The Pastoral Age, exhibited at the Crystal Palace, London, 1851.

up voluptuous upholstery, mountains of cushio swollen curtains, floor-length valances, swaggering ru a plethora of opulent plants, and walls clustered w anything from chic Africana to bunched feather fans

But in all this decorative gluttony something is mi ing. An observer, eyes fed to repletion, scans the fo color feast in vain. Erotica has flown the coop. Why? the scramble to collect "modern" paintings and scu tures imitating bogeyman African fetishes, in the cr ulous belief this primitive pastiche plumbs new depth consciousness, that explains the vanishing of erotica this why there is general acquiescence that portraya love and desire is *kaput* and human beauty only co prehensible as Halloween pumpkinism? If so, how wishes one could be there when a new generation lau its head off at our naïveté as we once split our sides at thought of corsets, bustles and hobble skirts. □

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Drawing by E.R. Kinstler

RUSSELL LYNES OBSERVES

The Metropolitan's New American Wing

RECENTLY I CLIMBED to the top of the future of America's past with an architect and two curators at the Metropolitan Museum in New York, and I can assure you that the past has a distinguished future. If this sentence is confusing, bear with me. It is an accurate reflection of my state of mind after climbing from the cellar to the roof of the open skeleton, buffeted by winter winds, of the new $15 million American Wing, with which the Met will celebrate the Bicentennial two years late.

Federal Elegance

At the invitation of John K. Howat, curator of American painting and sculpture, I met him and Arthur Rosenblatt, the museum's resident architect, and Morrison H. Heckscher, American Wing curator, in the great hall of the museum. We walked north, ducked across a corner of the newly installed Egyptian collection (glorious!), crept through the staff cafeteria, looking neither to right nor left ("I hate going through here," Mr. Rosenblatt said. "Somebody always collars me and tells me something I promised to get fixed isn't fixed"), and down a stairway into the bowels of the museum. We went past what used to be the main loading zone, which was entered through a parking lot. Now the parking lot provides the underpinnings for the Egyptian Temple of Dendur. We climbed a stairway that led to an open court. We were now in the American Wing.

"It is one hundred and twenty feet from that wall," Mr. Heckscher said, pointing to a balconied structure against a nineteenth-century brick wall, "to the Assay Building."

The façade of the Assay Building, originally the New York branch of the Bank of the United States (1823), is an uncommonly handsome Federal structure, which was moved to the Met some years ago when the building was taken down. It has been one of the outer walls of the American Wing since 1924, and for years the courtyard it faced was open to the sky. The new courtyard will have a sky of glass and an entrance from Central Park and in it will be installed the larger pieces of American sculpture, giants like Daniel Chester French's *Death and the Poet,* which is eight tons of white marble and noble sentiment.

Sculptural Architecture

The old courtyard had no place to display large sculptures that might suffer from exposure to city pollutants. The "tunnel," as the storage space at the Met is called, will yield up its sculptural treasures for all to see in a setting of flowers and shrubs and trees. At the far end of the courtyard from the Federal façade a pair of Louis Sullivan staircases, rescued from the demolition of the

continued on page 28

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Photographed at Baldwin Fish Store, New York

continued from page 26

old Chicago Stock Exchange (1893), will climb the wall. I know what the staircases *look* like, but I am unable to picture what they will *seem* like when, as I understand it, they don't go anywhere except up.

The square footage of the courtyard is less than a quarter of that of the three vast floors of the new American Wing. We walked the length and breadth of each one—open concrete floors interrupted with a minimum of piers and walls pierced by almost no openings.

"Everything you can see," Mr. Rosenblatt said, "is paid for by the city to the tune of $2.9 million. The other $11.9 million comes from elsewhere."

"Here's where *Washington Crossing the Delaware* will go," Mr. Howat said, patting a great slab of wall.

...EIGHT TONS OF WHITE MARBLE AND NOBLE SENTIMENT.

What to do with this mammoth picture, so famous as a patriotic symbol and of such doubtful artistic merit, has been a curatorial problem for a long time.

"We've done everything we can," Mr. Rosenblatt said, "to make it easy for people in wheelchairs, and those who can't climb stairs, to see the collections. None of the floors in the old wing match those of the new building, so we've put in a special elevator that stops between stops."

Decorative Flexibility

The American paintings and sculptures and examples of decorative arts that have been on public view have been only 10 or 15 percent of the museum's remarkable holdings. The new wing, which wraps around the old one, will increase the space for exhibition galleries, period rooms, open storage (on racks for easy access to scholars and the merely curious), staff offices, libraries, and conservation laboratories and workrooms by some 55,000 square feet. Where flexibility will be an advantage, walls will come and go. Where period installation is called for, there will be a sense of permanence, though the future taste will not find the American Wing frozen by today's preferences or scholarship.

We climbed a narrow steel stairway to the flat roof of this pavilion and looked out over the park, fringed by towers of American taste, plain and fussy, ornate and stark, ephemeral all of them, for nothing in New York is permanent except the restlessness of New Yorkers. It was comforting to know that under my feet the arts and the taste of America, whimsical, elegant, inventive, eclectic, foursquare and fancy, was to be preserved, studied, displayed and enjoyed. In the long run it is our best hope that we will be judged by what is downstairs. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.

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VAN DAY TRUEX ON DESIGN

Interiors, Character and Color

I WONDER if any element of interior design is more personal than color? Nothing can more quickly reveal aspects of personality and character than the choice—or absence—of color.

I think immediately of the apartment of Diana Vreeland (*Architectural Digest*, September/October, 1975), former editor of *Vogue* and now consultant to the Costume Institute of the Metropolitan Museum. Nothing could reveal more quickly and thoroughly the provocative vitality of this brilliant woman than her use of color. Her apartment is a rich vibrant scrapbook of objects, photographs, drawings, shells—all encompassed and knit together by strong dark color (red predominating) and strong pattern in the fabric covering the walls and some furniture, and curtaining the windows. This New York apartment is a remarkable frame for a remarkable, unorthodox, unconventional temperament. I think of Diana as one of the most productive eccentrics in the world of style—in living and thinking. And the rich colors are typical of a rich nature. Such a strong statement demands an equally strong occupant.

Character in Color

Billy Baldwin, the master of interior design, has settled into a rich, dark, nut-brown shelter of absolutely functional minimal conception dominated by his trademark—open bookshelves of brass encompassing the walls filled with his beloved books and a degree of white texture, which lend contrast and are typical of his talent—feet planted thoroughly in rich, dark earth color, accents of brass, gilt, tortoiseshell, bronzes, books and the off-white, illustrating his fresh clarity of thinking, designing and being.

I merely cite those two as examples of manifestation of character in color: in Diana's case, rich and vibrant color and pattern; in Billy's case, almost the absence of color, with emphasis on value contrasts from dark to light.

How obvious it is that color has i various connotations—hue, value, an intensity—and that without the bas understanding of these three dete mining factors, we are somewhat lin ited in the proper use of color rooms. For instance:

Hue: What are the colors that appe most—yellows, red on blues, gree etc.? *Value*: Light colors, or dark co ors? *Intensity*: Bright, or more subdue

I know it couldn't be more banal obvious to restate these basic facts, b never forget them in using cold adding as well, texture—either dull shiny, matte or brilliant.

But to return to color as design private use: It takes courage to u strong color, as in Diana Vreelanc apartment. In her case, however, it not conscious courage; it is simply h nature to be strong and vital.

Structural Color

As much as I seem to have settl into a noncolor, monochromat choice for my own rooms, I'm glad went through the jumps in the p using definite colors. I had for years tiny flat on East 75th Street in N York. It began white and green, then went to all red. It ended up with wa black walls and beige wicker blind almost no color—and then over t years I seem to have stuck. In a change I believe I used color as design—structurally. And here we ha an important control—color used in purely structural sense.

I suppose the most marked examp of color as structure is in the Byzanti use of mosaic decoration that becom architecture. The decoration of the teriors so related to the form that th fuse. In less elaborate interior desi this is always the ideal approach color—used not only as just color alo

Color is a major element in scale small room can have a larger look

continued on pag

Stroke of Genius

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PHOTOGRAPHY BY FRITZ TAGGART

AN DAY TRUEX ON DESIGN

tinued from page 34

e use of closely related values, hues, d intensity. A large room can be ade to look smaller by marked con- sts of color and value, hue, and tensity. Value is one of the most portant elements. Whether light or rk, little value contrast makes for ity; and sharper contrast makes for onger punctuation.

It is obvious that any rather non- lor, monochromatic design is safe, sier, more generally restful, and with e being the hurdy-gurdy that it is, ore and more of us prefer an interior

BEWARE OF TOO MANY STRONG COLORS.

ving the maximum repose.

But thank heavens there are those ore explosive characters who prefer live with stronger color and a gener- s use of it. Just as I prefer personally withdraw into a quiet scheme, I ish being in the rooms of those who ve the temperament to choose and minate stronger backgrounds.

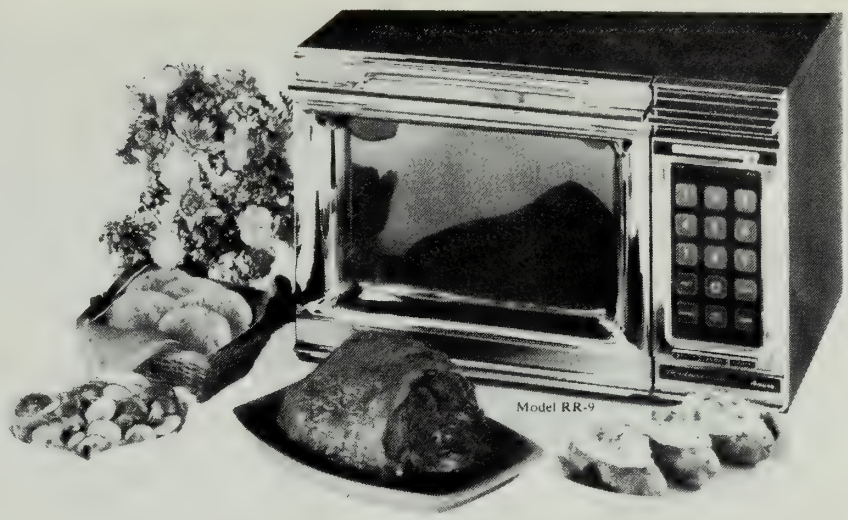
agical Hues

If a person can afford it, how agree- le it is to have a room in which to st frankly go to town, changing and perimenting. The more generous e use of color, the more necessary e grammar of control. The work of atisse is a supreme example of the e of color—fresh, vibrant, alive. A aster to study, his use of the hue ement is magic. An indiscriminate grammatical use of color results in rambled confusion.

Too many bright colors make for ngestion. Too many bright colors ed, above all, contrast in value, to minate vibration. The paintings of chard Anuszkiewicz are purposely citing vibrating areas. But beware of entire room that is on the move!

It is general knowledge for anyone terested in color that subdued value, tensity and hue make for quieter, ss adventuresome interiors. Stronger proaches need stronger knowledge,

continued on page 39



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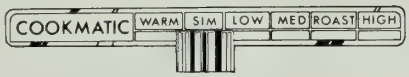

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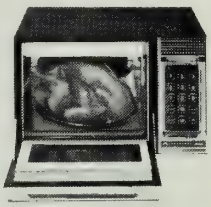

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'AN DAY TRUEX ON DESIGN

ntinued from page 37

ıore experience, more flair.

The easiest approach to any strong olor is to use a lot of it, thus unifying room. However, beware of too many trong colors unless you happen to ke living on a battlefield.

The overscaled compositions being roduced by so many abstract paint-rs, which are full of movement and se of color, are ideal examples, ideal ansformations of an entire wall and ntire room. I'd like to be able to ask)iebenkorn, for example, to just cover ıe walls of a room for me with his eautiful abstract creations. Large ramed pictures, too, can constitute valls in themselves and are much asier to move than frescoed walls. There is no denying that one of the najor attractions of these successful arge compositions is their structural ecorative use in the contemporary cene, both private and public.

That these large canvases can be uperbly decorative may not be con-idered complimentary by some of the rtists involved, but that is another orum to be conducted.

Cooling Colors

Remember, color is not just color, ut mood, temperature and structure. A north room can be warmed and a outhern exposure cooled, or a badly roportioned room improved, by ainting with all one color—walls, ceil-ng, and floor even, light or dark.

It should never be forgotten how ttractive it is to give the ceiling an-ther color than that of the walls. With vhite walls a slightly tinted ceiling can e most agreeable. And speaking of vhite walls, it was years before I ever hought of walls being other than vhite. Maybe it was those years in Paris, where the light is soft, never arsh or strong, and the long winters onsist of endless gray days; white was cheering factor, and a natural back-ground for any additional color. □

One of the most respected names in interior lesign, Van Day Truex has held many pres-igious positions, including the presidency of he Parsons School of Design. He was awarded he French Légion d'honneur and has served s a consultant for Tiffany & Co. since 1951.

She danced for the first time at the Maryinsky Theatre in St. Petersburg in 1890. The Princess Aurora, Tchaikovsky's Sleeping Beauty, the masterwork of 19th century Russian choreographer Marius Petipa.

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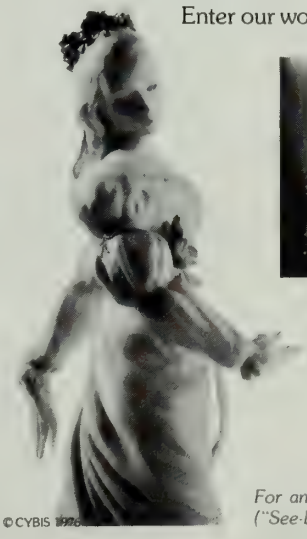

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Except when I'm in my Sarah Bernhardt mood. Then I need a warm and cozy room swathed in "Peach Marbles." A room full of drama. Where I could kind of drape myself across a chaise without looking completely silly.

Yes, it's really a shame I have only one bedroom.

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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

1

2

5

6

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7

8

1. The pioneer Cubist sculptor Alexandre Archipenko (1887–1964) created a series of polychromed bronze still-life reliefs, to which this 1918 work belongs; he used bright colors and large simplified shapes derived from synthetic Cubism. Having lived in Paris since 1908, the Russian-born artist was one of the first sculptors to open up voids within the mass of his figures. *See page 48.*

2. This rosewood chest was designed in 1925 by the French Moderne architect/designer team of Louis Sue and André Mare. Its graceful updated form is similar to the *petite commode* of the eighteenth century, with slightly swollen sides, curved apron and shaped legs ending in curled feet. Bronze tassel drawer pulls relate to the rope twist detail near the square marble top. *See page 49.*

3. This exotic matching set of inlaid fruitwood dining room furniture was designed by Carlo Bugatti (1855–1940), whom turn-of-the-century contemporaries called "young Leonardo." The Milan-born cabinetmaker/artist/architect worked in both Italy and Paris. Inspirations for his highly original designs, such as his use of circular motifs combined with geometric units, came from North Africa, the Near East and Arabia; the motifs on his painted vellum surfaces were taken from Japanese and Arabian calligraphy. *See pages 50–51.*

4. Cassandre (the pseudonym of Adolphe Mouron) was one of the first artists to devote himself entirely to poster design. His vigorous and simplified approach, as seen in this 1925 poster entitled *L'Intransigent,* overtook the old pictorialism in all its forms. *See page 52.*

5. Pablo Picasso began to work seriously with ceramics in 1947, at the age of sixty-six. He created jugs in the forms of animals or figures, and adorned plates with painted faces, still lifes or bullfight scenes. Classical Greek vases, which traditionally utilized only black and clay colors, were the inspiration for these bullfight plates; Picasso called them *grecqueries.* *See page 63.*

6. Alexander Calder (1898–1976) was past fifty when he became interested in designing rugs. He outlined the elements of his designs directly on canvas in black gouache, indicating the color areas with initials (e.g., *R* for *red*). Calder's rugs were made by his family and friends for their own use; this vivid spiral example was woven by his wife, Louisa. *See page 73.*

7. The architectural simplicity of this Ming trestle table, enhanced by impressively colored and grained hardwood, gives the piece its significance. With two banks of drawers supporting a slab top, the table resembles a Western desk—its center area open for leg room. Chinese furniture has a classical sparing quality only slightly modified by time. *See page 75.*

8. This eleventh-century Persian bowl exhibits the delicate butterfly-wing iridescence also found on antique Mediterranean glass and Chinese tomb ceramics. The luster is due to decomposition of the glass or glaze caused by prolonged burial or weathering; in the presence of moisture, as chemicals in the soil or salts in the air decompose the surface, it becomes covered with flakes, which refract the light playing upon it. *See page 79.* □

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The Collectors:

Mr. and Mrs. Donald Karshan in Paris

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY SUSAN HELLER ANDERSON

DONALD KARSHAN'S LIFE has a distinct storybook air. There are the Horatio Alger aspects of the self-made man, the friendships with the famous who encouraged his artistic sensibilities, and the love-at-first-sight meeting with a chic French-Swiss woman for whom he abandoned his many activities in the New York art world.

ABOVE: Exuberant cherubs, by Houssin, gambol about the entrance of Mr. and Mrs. Donald Karshan's Left Bank apartment. RIGHT: Objects on the gleaming mirrored metal bar by Adnet in the Entrance Gallery are clues to the important and extensive collections of 1930s graphics, sculpture and furnishings: a frosty Lalique glass urn, enamel vases by Fauré and Bloch, and an Archipenko silver-plated bronze. Archipenko lithographs fill the walls.

"Art Déco interests us because it's the gateway to modern art."

BELOW AND DETAIL: Art Déco furniture in the Salon relates to the sculpture and graphics, binding the whole into a consistent aesthetic statement. The large chairs are by Printz, the small one by Dufet. Perzel wall lamps illuminate six 1797 Goya etchings. Sculptures by Archipenko stand on the mantelpiece and on pedestals. The one at right is a unique 1915 painted plaster and papier-mâché *Bather;* below it is a 1914 colored drawing by the same artist. The detail focuses on an Archipenko polychromed bronze relief and a 1921 glass and rosewood Perzel lamp.

VE: Against a Salon wall is a luxe 1925 rosewood, bronze and marble st of drawers by Sue and Mare; in the foreground is Archipenko's 1913 *ers.* BELOW: A corner arrangement in the Salon includes a wooden chair ibuted to Walter Gropius and a Desny metal lamp on a lacquered metal-l-wood table by Printz. To the left of the Archipenko bronze are etchings Marcoussis and Braque; to the right are lithographs by Lissitzky and ndinsky. RIGHT: Glass vases by Leotz and Tiffany, a Liberty silver goblet, Olbrich pewter candleholder, and a Beardsley bookbinding.

Mr. and Mrs. Karshan are living now in Paris with their new baby—ensconced in a classified historical monument, surrounded by Art Déco furniture and art collections.

The collections fall into three main groups: graphics, Archipenko sculpture, and furniture from the turn of the century to 1930. But Mr. Karshan's own maverick tastes make it impossible to categorize them so neatly. Within his graphics collection—one of the most important of nineteenth- and

twentieth-century prints—is a group of almost eighty recently acquired and hitherto unknown works by Kasimir Malevitch. And in the Art Déco collection there is not only furniture but a good deal in silver and glass, extravagantly bound books from the period, and some fabrics designed by members of the Wiener Werkstätte, including several by Gustav Klimt.

"When you start to live with art," says Mr. Karshan, "you realize that art was made to live with. When it's part of your intimate environment it means something quite different from the transient museum experience. This has a peculiar snowballing effect—the first two acquisitions become six or eight—and you're hooked."

He estimates that he has nearly two thousand prints at the moment, but he points out that quantity in print collecting is not the important thing.

Among the sculptures he owns are four unique works and some fifty

bronzes. This is the largest collection of Archipenko's work outside the sculptor's estate, for which Mr. Karshan himself acts as curator and director of the Archipenko Archives.

Unsure about what compels people to collect, Donald Karshan insists that vanity plays only a small role. Recently an exhibit of his Malevitch graphics was at the Musée d'art moderne in Paris, and he had just returned from watching people enjoy it.

"I took such satisfaction in being the educator," he says. "Whether the works were from my collection or not wasn't at all important."

In 1970 he became director of the New York Cultural Center and—in December of the same year—a vivacious Swiss editor, Françoise Essellier, came to interview him for her avant-garde French art magazine. Six months later they were married, and then they moved to Paris.

While appreciating the dynamism of New York, Mr. Karshan believes that, as in any other city, chauvinism often overcomes curiosity.

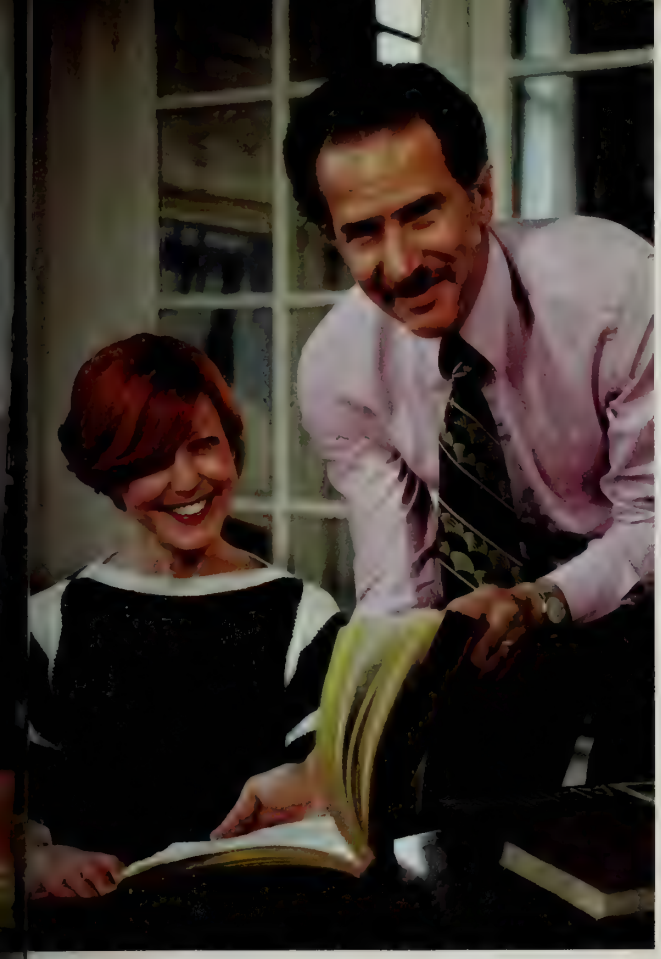
"My international ignorance struck me, once I left," he says. "New Yorkers tend to overemphasize what's going on in their own backyard—which is plenty, in fact. But not everything. In Paris there's more analytical thinking in art scholarship."

The Karshans set out to recreate an avant-garde apartment as it might have looked in the Paris of the 1930s. The result is a collection of Art Déco and Art Nouveau furniture designed

"When you start to live with art," says Mr. Karshan, "you realize that art was made to live with."

The Karshan assemblage of nearly 2,000 prints is one of the largest private print collections in the world. Artists represented on the Dining Room wall include: Maurice Denis, Odilon Redon, Paul Cézanne, Edgar Degas, Henri Toulouse-Lautrec, Edvard Munch and Eugène Carrière. The vitrine encloses 1894 first editions of Beardsley's *Yellow Book*. A bronze and colored glass chandelier by Hector Guimard, circa 1895, sheds light on a matching set of furniture by Carlo Bugatti. At center rear is a unique 1911 Archipenko bronze, *Negro Dancer*.

The crisp stylized motifs of Art Déco charge the Study with their energy. The bookbindings, in leather, eggshell and lacquer, by Pierre Legrain, Rose Adler and Paul Bonet, were crafted in the twenties. A lacquered wood table by Dufet attends the Emile Jacques Ruhlmann striped rosewood sofa with silver-plated bronze feet. The two large posters are by Cassandre, the sculptures by Archipenko, and the 1925 enamel vase by Fauré. "Art Déco interests us because it's the gateway to modern art," says Mr. Karshan.



: Donald and Françoise Karshan tracked down and researched every of furniture and decorative art in their home. "When it's part of your ate environment, it means something quite different than the transient um experience," explains Mr. Karshan. BELOW: Another view of the shows the 1924 fruitwood desk and chair by Chareau. Detail focuses Perzel lamp, a Man Ray sculpture, a wooden Ashanti figure and a rcat silver and lapiz box; above them is a 1932 poster by Masseau.

mostly by architects. "They make the strongest statements," Mr. Karshan says. "Art Déco interests us because it's the gateway to modern art."

And he sees the furniture as the mortar with which he has welded together his graphics and sculpture collections with great success.

Since moving to Paris, Mr. Karshan has turned out several books and *catalogues raisonées.* He has just completed what will be part of the catalogue of the inaugural show for the new Centre Beaubourg—formerly known as the Centre Pompidou—Paris's soon-to-open cultural center. Mrs. Karshan is working as a special consultant on the second Beaubourg group show, whose artists will include Malevitch.

"Let's face it," says Donald Karshan, "Paris has been stagnant. Now, with the Centre Beaubourg, it's on the verge of a cultural reawakening. This will be a cultural center unlike any before it—the largest in size and the largest in function."

Around Paris some wits call the center, part of which will be underground, "The Hole." Mr. Karshan laughs: "It was a lucky thing for me—pure chance—that I came here when *that* particular hole was dug." □

A Theme for Today

Family Living in Fort Worth

EN JAMES FOY, JR., a Fort Worth, Texas interior designer, ided to remodel his own home, he had several definite ls in mind. He wanted to create an island of quiet and n, a retreat far removed in spirit—if not in distance—from bustle of city life. He wanted to develop an environment which nature itself provides much of the décor.

And he wanted to plan a home that would be as comfort- e and livable for his two small boys as for adults, a home h furnishings that would retain their smart good looks in te of hard use. Mr. Foy's contemporary cubes of shingles l glass, set into a hillside on six different levels, achieve his goals. They form a home to be lived in and enjoyed.

signer James Foy, Jr. remodeled his Fort Worth home to create a smart, able environment for adults and children. OPPOSITE AND ABOVE: Mexican s connect the Entrance and Library; furnishings include a Trouvailles mboo desk chair, and The Pace Collection leather seating. TOP: A rmony carpet underlies the Dining Area. Painting by John Z. Thomas.

INTERIOR DESIGN BY JAMES FOY, JR., ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE

The designer and his late wife paid only a modest price for the home when they bought it eleven years ago. At that time, he explains, it was "California modern," with redwood and stone. The house was already about fifteen years old and had been remodeled twice. There was more to do.

Since then he has expanded the original structure in al four directions—adding two bedrooms, three baths, a li brary, a garage and a serving area connecting kitchen an main living area. He built the master bedroom, baths an dressing areas, as well as part of the library, on steel beam spanning a small creek. It is a compelling setting.

The designer has opened the house to the outdoors b enlarging windows, adding skylights and building wid expanses of tinted nonglare glass. Several of his room feature clerestory windows set into sixteen- or seventeen foot-high walls. They add a marvelous translucence.

A few windows have blinds, but most use no windo coverings at all. The dense growth of trees surrounding th house provides all the privacy needed—particularly in th summer, when the structure is almost entirely hidden fror view. Due to the placement of the home on the hillsid most of the windows look into the branches and foliag rather than the trunks, of trees. It almost seems to float.

Mr. Foy uses white walls and neutral colors extensivel

TOP: Calm neutrality pervades the Kitchen. A collection of kilim rugs a controlled color; changing their locations varies the design. Floor lamp Koch & Lowy. ABOVE: Designer Foy built wide expanses of tinted nongl glass and left them uncovered, as here in the Living Room. He chose feature the timeless beauty of his surroundings instead of interior mo

Nature provides much of the design.

Furnishings have texture but no pattern. All chairs, chaises, sofas and modular seating units, for example, are done in either canvas, cane or leather. The designer has several reasons for his choices. First, they are easier to maintain with two sons who are aged nine and eleven.

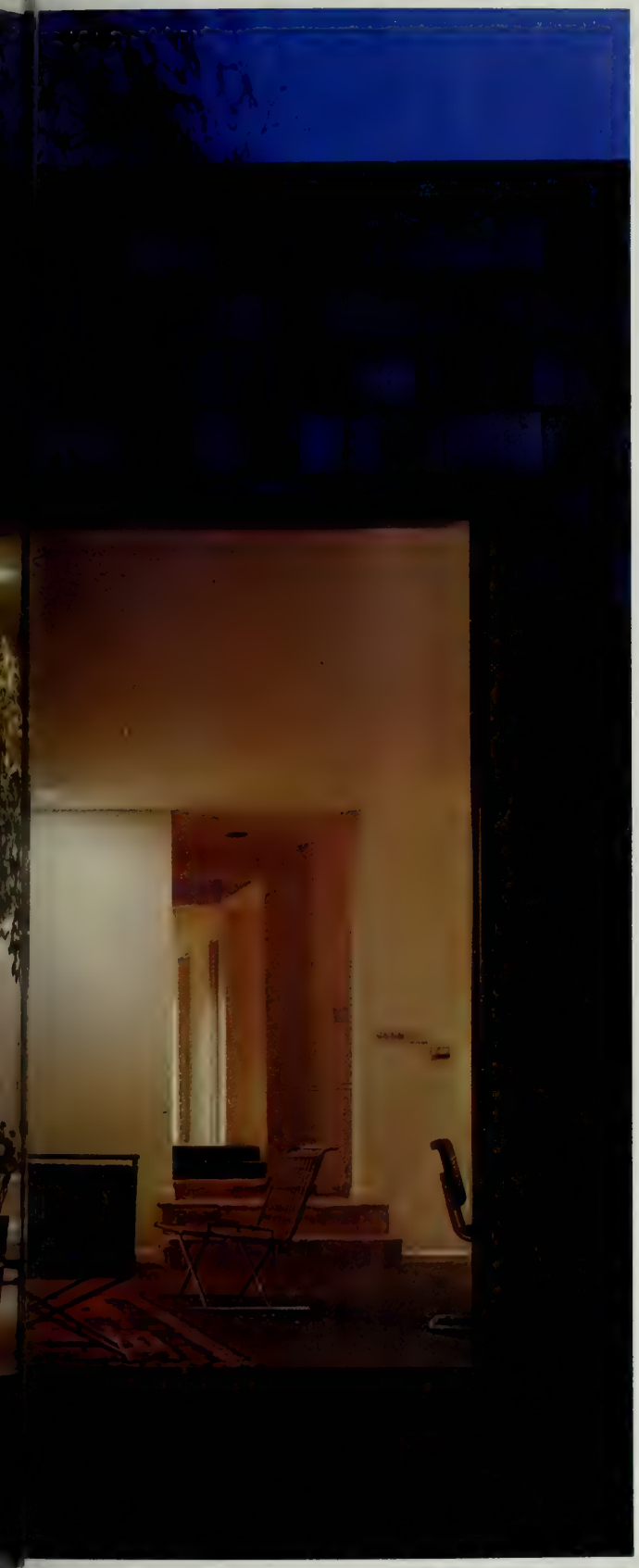
"This is the children's home, too," he explains, "and I want them to enjoy it. I don't want to worry about someone putting their feet up on a chair. And also, pattern dates faster than anything else. I don't want things to go out of style, so I don't do them in style. There is so much lovely pattern outdoors that I just brought some of it inside."

For example, the clerestories in the main living area—which serves as den, dining room and music room—are shaded by "the largest willow trees in Fort Worth."

"Shadows from the trees reflect on the walls like a giant kinetic sculpture," he says. "They give the entire room a moving and constantly changing pattern of light and dark."

LEFT: The Master Bedroom, part of an addition, is built on steel beams that span a small creek; the skylight and a large glass wall promote the spaciousness. "There should be views of nature and flowers everywhere. Furniture selections should reflect the quality of design and craftsmanship," says Mr. Foy. A favorite antique French cabinet blends with the otherwise contemporary pared-down décor. Floor lamp by Koch & Lowy. BELOW: Mr. Foy changed the exterior from "California modern with a lot of redwood and stone" to the crisp look of shingles and glass cubes, on six levels.

...paring décor down to essentials.



he Living Room is shaded by what Mr. Foy calls "the largest willow trees n Fort Worth." His design appears as a serene and cool retreat, while the etting brings it to life: "Shadows from the trees reflect on the walls like a iant kinetic sculpture," he explains, "giving the entire room a constantly hanging pattern of light and dark." The painting is by John Z. Thomas.

The designer also selected floor coverings with an eye toward both easy care and neutral colors. The entrance hall, library and kitchen have floors of Mexican tile, sealed but not stained, and the rest of the house uses a commercial grade of carpet in a color Mr. Foy describes as "bark." He adds with a laugh that it was selected with great care "to blend with the mud that small boys track in."

Portions of an Iranian rug collection, however, are used from time to time in different parts of the house. Mr. Foy likes to change the look of his home occasionally, and the rugs are one of his methods. Chairs in the main living area also provide changes. They feature cane seats on steel frames in the summer, and in winter Mr. Foy adds suede cushions held in place by adhesive strips at the back.

He also uses pillows, most of them with several different zip-on covers, to vary the décor. In warm weather the pillows provide outdoor seating on the redwood deck. When not in use, pillows, rugs and cushions go into huge storage closets. And at the moment much of Mr. Foy's collection of contemporary art is also stored in the closet.

"I took the art down one day," he says, "and none of the people who stopped by even noticed that it was gone. I decided to go without it for a while and enjoy the plain white walls." He has never regretted the decision.

When his art is hanging on the walls, the designer displays paintings by his two sons just as prominently as he does his works by a number of well-known artists.

He believes in paring décor down to the essentials whenever possible. "If you don't need it, don't have it" and "People, not things, should be most important in a room" are two of his favorite theories. They form his philosophy.

His family moved to an apartment during the ten months of remodeling and "took only the essentials with us." They sent other furnishings and accessories to their ranch and lake homes, both in west Texas, and thought that they would bring the items back when the house was finished.

"We never brought a thing back," says Mr. Foy.

Among the furnishings that went to west Texas were most of the antiques. He has kept only two favorite pieces—an English spool chair in the entrance hall and a French cabinet from the early 1800s—in his Forth Worth house.

The rest of the furniture is very contemporary, but the designer stresses that it is classic, rather than transient, contemporary. In the master bedroom a quilt made by Foy's great-grandmother, and an antique French chest contrast with the modern lines of the white bed and the steel chaise. The mixture is pleasing and eclectic in the best sense.

In the boys' bedrooms upholstered box springs are placed directly on the floor and fitted spreads and bolsters are made of the same fabric. Eleven-year-old Craig has blue denim, while nine-year-old Kelly uses off-white canvas.

The designer has been enjoying his remodeled home for two years now and expects it to meet the needs of his family for many years to come, without significant alterations.

"I like to change accessories and little things," he says, "but I expect the major parts of a home to last a long time." □

—*Kay Crosby Ellis*

In the Grand Manner

Southampton House Styled for Comfort

IT WAS A BIG, plain house on Shinnecock Bay that did not honestly merit a more evocative description than "urban brick," with a collection of oversized and overstuffed furniture that the owners' first impulse was to eliminate. The house did not seem entirely promising to New York interior designer George Clarkson when he was called upon to help the celebrated

TOP: The Southampton residence of Dr. and Mrs. Walter Abbott Wood lost its "plain urban brick look" under a fresh coat of white paint. Both the house and the owners' longtime furnishings were updated: "It was mostly a problem of revamping the use of things," explains designer George Clarkson. ABOVE: Chinese temple dogs guard the marble-floored Entrance Hall. RIGHT: The exuberant Living Room blooms with big tulips on recovered oversize furniture that had been in Dr. Wood's office. Chintz and silk drapery from Brunschwig & Fils; rug is from Stark.

INTERIOR DESIGN BY GEORGE CLARKSON PHOTOGRAPHY BY JAIME ARDILES-ARCE

George Clarkson brings a clear-headed sense of style to everything he does.

ABOVE: A large Louis XV fruitwood armoire in the Dining Room displays Meissen plates. Walls and ceiling, chair upholstery and rug all carry out the warm monochromatic color scheme, illuminated by a Waterford chandelier. The painting is by Nessi.

mountaineer and explorer Dr. Walter Abbott Wood and his wife move from their old house in Virginia to a new Southampton residence.

LEFT: The Dining Room takes its color cue from an arrangement of Picasso plates above the George II sideboard. BELOW AND COVER: The light-toned Conservatory is an enclosed terrace with a splendid view of Shinnecock Bay. The almost-discarded opium bed was brought from China by Dr. Wood's parents. Now cut down and lacquered, it forms the focal point of a cool summery look. A thick Stark handcrafted Portuguese rug adds softness.

The Shinnecock Bay house had problems, and they were big problems scaled to a big house. But neither Mr. Clarkson nor the Woods lacked courage and the spirit of adventure.

Dr. Wood, president of The Explorers' Club since 1967 and former president of the American Alpine Club as well as the American Geographical Society, had climbed one hundred major Swiss and French Alps by the age of twenty-two—including seven ascents of the Matterhorn. By

twenty-five he was familiar with such exotic and dangerous spots as the eastern approaches of Kanchenjunga and the peak of Ixtacihuatl.

During some forty years of mountaineering and Arctic exploration, he has made the first ascents of numerous mountains—from the Teufelschloss in Greenland to Pico Cristobal Colon in Colombia. He directed both the "Snow Cornice" and "Icefield Ranges Research" projects—surely ample preparation for the challenges of redoing a new Southampton home.

George Clarkson himself is no newcomer to challenging situations, and brings a clear-headed sense of style to everything he does—whether riding in a Virginia hunt, receiving fifty guests for dinner in his Manhattan garden apartment or redesigning a door.

"It was, first of all, a problem house," he recalls. "That it was new and not contemporary was difficult. But the house had size, with high ceilings and everything on the grand scale. The arrangement, the view and the location overlooking the bay were good. But to make it interesting was the real challenge. It wasn't a glamorous house, and we had to fix that."

The "plain, urban brick" look was the first thing to vanish, under a coat of white paint. The mullioned and transomed windows were replaced with clean sweeps of plate glass. New shutter work and heavy lanterns articulated and lightened the façad Doors were redesigned, and new a proaches to the swimming pool a the terrace were added.

The interior had elaborate corni moldings complete with varied ov los, dentils and astragals—details th many designers would have be tempted to accent—but Mr. Clarks painted rooms "all the way over."

"To pick out moldings is ve dated," he says. "Painting over fills and gives the look of today."

The unifying flow of colors ov ceilings as well as walls plays a sta ring role in his visual integration of expansive interior.

The house is based on color, a some of the designer's colors a openly assertive: the smooth butt yellow animating the living room, t dining room's deep salmon-pink wa and ceiling. There is the actively study, and the pale yellow bedroo accented by lavender, rose and yell warp-print upholsteries.

"I thought the Woods were bo very brave when it came to colorn George Clarkson observes.

Massed together, these strong unifying colors would have been i possible. But the designer kept t progression of entrance hall, gallee and enclosed terrace that ope through the center of the house monotone of beige, greige and whi The large-patterned wallpapers we printed to go with the sisal pattern the terrace furniture, and the flo were repaved in white glazed br and white marble to continue the fl of white lacquered woodwork. N Clarkson gave himself the chance balance color on either side of t centrally divided rooms without a strong visual confrontations.

"The Woods had beautiful fur ture," the designer explains. "It w mostly a problem of arranging a bringing things up to date. But t very things I wanted to use—the ov scaled furniture from Dr. Wood's fice and an old opium bed that parents had brought back from C na—they really wanted to discard."

Photographs and memorabilia representing forty years of exploration flavor Dr. Wood's Study; the portrait is of his grandfather. Vivid lacquered walls were part of designer Clarkson's assault with color. Says Mr. Clarkson: "I thought the Woods were both very brave when it came to colors."

eorge Clarkson always tells his nts, "Don't throw anything away, don't buy anything." He has ned that in the excitement of a new se people usually buy the wrong g and give away the right one.

n the Woods' Southampton house, furnishings they wanted to discard the very things the interiors are built around. To Mr. Clarkson, has a passion for anything nted white, the opium bed, cut vn and lacquered, seemed an ideal t for the house. It focuses the en- ed terrace and gives a relaxed and matic elegance to the quiet pace of room's white lacquered rattan irs and tables, sisal print uphol- y, and the Chinese wallpaper.

he terrace room has an excep- nally thick, three-level yarn rug g the eclectic furnishings together l warming the otherwise cool sum- r atmosphere. The Woods actually in the house all year round.

"You almost struggle across the ," says the designer. "You're very uscious of it, and you should be. gs are very important in a big use. Rugs can't be weak."

The oversized office sofas and airs from the Virginia house have en re-covered in a bold chintz printed with giant yellow, salmon and green flowers. An expansive white rug and the warm light of the living room with its lacquered ceiling and walls, and silk curtains on gilded poles give a room, quite formal for Southampton, an air of plenitude and exuberance.

All of George Clarkson's arrangements and manipulations of décor are successful. The house has been given a warmth and dignified elegance for its adventurous owners that updates it but maintains a tone with which they have been familiar and comfortable.

"The Woods lead a very social life," says Mr. Clarkson. "I could see that was why they appreciated the size of the rooms. If you use rooms like these, it means extensive entertaining."

George Clarkson has given the Woods what they wanted, a welcoming and animated house—at once festive and tranquil, a place for celebrations and a place for celebrating the pleasures of daily life.□

—*John Loring*

...a welcoming and animated house—at once festive and tranquil.

ABOVE LEFT: Mirroring in Mrs. Wood's Dressing Room enhances even functional details. ABOVE: A pastel warp print in the Master Bedroom continues the total design's upbeat color emphasis. Study and Master Bedroom fabrics are from Brunschwig & Fils. The desk is 18th-century French.

RETROSPECTIVE

Alexander Calder

The Late Artist's Studio in France

TUCKED AWAY among apple orchards and vineyards along the banks of the river Indre in the French region of La Touraine, lies the small village of Saché. The river meanders past poplar trees, farms and an occasional château.

At first sight it seems as if nothing has changed in this valley since it inspired Balzac to write his romantic tale *Le Lys dans la vallée*, now more than a hundred years ago. Until, near a house on top of a hill, an unexpected flurry of colors catches the eye. The bright red, blue and yellow mobiles of Alexander Calder are moving in the breeze, leaving no doubt that this is very much the twentieth century indeed!

Les Caldèrs—as the local people were accustomed to call the American artist, who died in 1976, and his wife, Louisa—made their home in Saché for the last two decades or so. Even before that, however, they were no strangers to France, having lived in Paris in the early 1930s. When they sailed back to Europe in the spring of 1953, they originally planned to settle in Aix-en-Provence, but on a chance visit to the home of Jean Davidson, son of the sculptor Jo Davidson, changed their minds. He had just bought an old r in Saché, and next door they covered a small abandoned house suited them perfectly. It had, as Cal remembers in his autobiography "phantastic cellar-like room wit dirt floor and a wine press set i cavity in the hillside. At the time could barely see anything in there doors and windows being plug with loose stones. I thought to my I will make mobiles with cobwebs propel them with bats!"

The house was put back in sh and Alexander and Louisa Ca

There was no architect. The artist himself made drawings on small slips of paper.

PHOTOGRAPHY AND TEXT BY TOBY MOLENAAR

PRECEDING PAGES: The unmistakable stabiles of Alexander Calder enliven the French countryside near the small village of Saché, in the region of La Touraine; beyond them is the large one-room studio he designed. OPPOSITE AND ABOVE: Calder also designed this stone residence for himself and his wife, Louisa. Braced by buttresses, the rear wall of the house rises up forcefully for fifteen yards. The more traditional façade includes a greenhouse section. LEFT: One of many rugs designed by Calder exhibits the vibrant color and exuberant shapes that distinguish his work.

d and worked in *François Premier* as place was called—and still is—for reason anyone remembers today. lovely as it was, the "cavity in the side" also proved to be humid, and due time the Calders reluctantly ided to build a new house on the The way the new home was con- cted is a typical Calderesque story. re was no architect. The artist him- made drawings on small slips of er, and together with Jean David- and a French engineering friend o today is best remembered in the ge for wearing a gold earring) he supervised the Portuguese masons during the building. The house has no conventional foundations but rests on *voiles de béton,* large sheets of concrete joined together by steel beams, which in turn are sunk horizontally into the clay soil. The back wall, rising straight up for fifteen yards or so and braced by buttresses, proved a special tour de force. The masons formed a chain and threw the heavy rocks to each other from two yards' distance, climbing higher and higher up the ladders as the wall went up. "It was like watching a circus, and Sandy enjoyed it thoroughly," Jean Davidson recalls.

But, in addition to enjoying the juggling act, Alexander Calder knew exactly what he was doing, and the finished house had a comfortable and generous feeling about it—much as if it had been drawn up brilliantly in a few large and decisive strokes.

The enormous ground floor living room dominated everything and combined all the vital functions in one area. It served as living space, kitchen, dining room and working area. Louisa Calder turned it into a veritable kaleidoscope of colors: her blue, yellow,

ABOVE, LEFT AND BELOW: Louisa Calder turned the Kitchen area of the huge, open living space into a visual feas color and shape and function, casually juxtaposing utilitarian, edible and decorative components. There brightly colored utensils, baskets of every shape and size, and primitive and ethnic collectables that share s and table space with fresh vegetables and fruit; Calder-designed stabiles and mobiles and jewelry bring ga to the assemblage. Vivid wool rugs designed by Sandy and woven by Louisa and others cover the wood fl while books and the paraphernalia of artistic production crowd work tables. OPPOSITE: During his final yea he dined quietly at a large rustic table in the living area, Alexander Calder was surrounded by examples of innovative spirit; behind him is the thriving greenhouse, where families of sparrows build nests in the vi

red and orange cooking utensils were hanging on the whitewashed wall, the kitchen stove was framed by African masks, a dozen bright woolen rugs—designed by Alexander and made by Louisa on the table in a corner of the room—covered the floor. Mobiles floated from the heavy wooden beams high above, and small stabiles stood everywhere—on the radiators, the refrigerator and even on the television set. The sun streamed through the windows, and in the greenhouse, which forms an extension of the room, whole families of sparrows were in the habit of arguing and chattering among the jasmine and bougainvillea.

The design of the large open living space was not a new Calder idea. In Roxbury, Connecticut, where they had bought an old house after returning from Paris years before, Calder had turned an old icehouse into a studio. The workshop at a little distance from the house in Saché was another example of one very large undivided room offering plenty of space. Calder, even in his late seventies, put in a regular five hours of work every day. After picking up his mail at the village post office, he would wo until noon, then have luncheon a return to his gouaches and smal objects until around five. Then usually played a game of billiards w some local acquaintances in the bas ment room of the house. Until dinn he relaxed with Louisa over a glass wine, enjoying the view from the t race or chatting with some of t visitors who seemed to arrive in continuous stream from everywher

Fame and success—which actua did not come until 1955, when eve item in the exhibition of the Cara

"All my greatest admirers are under six."

LEFT: *Les Caldèrs,* as their neighbors referred to them, enjoyed an idyllic view of the rolling farmlands below their hilltop. VIGNETTE: Spirals of bold elemental color define a rug designed by the artist and woven by his wife. ABOVE: Calder worked most of each day, played a late-afternoon game of billiards with local acquaintances, and then shared a glass of wine with Louisa before dinner. He was as genuine as his art, and once said, simply: "I want to make things that are fun to look at."

useo de Bellas Artes was sold—did t seem to have had any great effect Alexander Calder's character. As a man being he was unpretentious, tural and genuine. A heavy-set man th white hair and bushy eyebrows, usually wore a red woolen shirt and ns, lumbering about like some big endly bear. He was very amusing d often mischievous, remembering e most minute details about things at happened on his many travels or people he knew years before.

Although it was Loúisa Calder who pt track of the day-to-day chores and worries around the house—in addition to collecting odd little treasures from all over the world, making rugs, sorting out visitors, arranging trips—the artist was very much aware of what went on around him.

He was much liked, if not always understood, by his neighbors. Some point out the sculptures to visitors with obvious pride, but others shrug their shoulders and find the gigantic outdoor stabiles—which tend to have names such as *Long Nose, Big Spider, Spiny Top* and *Curly Bottom, Thin Rob,* or *The Anteater*—incomprehensible.

On Sunday afternoons the village children used to come and play hide-and-seek or climb up on the more easily accessible stabiles. They discussed the pieces among themselves, and a small girl was heard to ask, while looking at a white mobile: "Is this the dress for the bride?" Or a boy might explain to his friend that "those disks are all butterflies."

When Alexander Calder, builder of circuses and supreme juggler of form and color within space, heard such stories, he simply said, "All my greatest admirers are under six." □

Studies in Style

Antiques Dealers Create Distinctive Milieus

The Leen Residence

INTERIOR DESIGN
BY LEO DENNIS AND JERRY LEEN
PHOTOGRAPHY
BY RUSSELL MACMASTERS

"I CAN WALK INTO an antiques shop," says Jerry Leen, "glance around and in one instant spot something that has a special spirit, a distinction. It is as if you planted a row of tulips and most of them will be all right, but one or two will have a stature that is erect and straight, with an air of elegance."

"When we shop," says Leo Dennis, "we walk about fifteen miles a day. It's my pleasure. It's interesting to buy everything that pleases you. We can do that because we have an outlet. A private person would get to a point where he couldn't manage it."

The two designers and antiquarians of impeccable taste have created a shop that attracts many customers—among them any number of designers.

"It all started years ago," Mr. Leen says. "Leo and I met standing in line at the Santa Barbara Museum sale and got to talking. I was working on Sunset Boulevard with Violet Searcy and Buddy Robart, top designers at the time, and Leo was in real estate. He came by the shop and eventually got involved. I went into landscaping, and he started working with Violet. In a while we decided to open a shop."

They went to Europe, bought a car, and with no plans or itinerary spent nine months driving everywhere.

"We spent time in museums, where we played a game," says Mr. Dennis. "We pretended we could have anything in the museum we wanted, and we put together imaginary rooms. You know, we could use anything that existed in the world . . . and possibly we used a lot of things that didn't."

OPPOSITE: In the Living Room of Los Angeles antiquarian Jerry Leen, a pair of 17th-century Spanish Colonial gilded stone finials flank an 18th-century Neapolitan sofa; above it is a Piranesi watercolor. Two Charles II side chairs and an Italian Directoire armchair complete the seating group. ABOVE LEFT: Ostrich and emu eggs in an African leather bowl atop a 17th-century English Living Room table; nearby is an 18th-century salt-glazed bear. LEFT: T'ang camels meet on a Ming desk in the Living Room; an ancient vase from Crete stands below. Painting by Duri Amatzu.

e treated space with e discipline of Vivaldi.

'I think the museums influenced us atly," agrees Mr. Leen, "and were a autiful exposure. In European mu-ums you see the very best. You see ngs with stature and refinement, the tinction and character that the im-rtant things in the world have. Your e becomes used to that, and that's at you begin to relate to."

They returned to open a shop in Los geles where they did everything emselves, covering the walls with ugh-hewn redwood, which no one d done in those days. They created a ckground of no pretense, then ought in glorious heroic things and them speak for themselves. From e day it opened the shop was a ccess and has remained so.

Today Dennis & Leen is located in an l winery on Robertson Boulevard in s Angeles. Chandeliers from many es and countries hang from un-ished rafters. On a plaster wall is an al garden urn looted from Versailles ring the French Revolution. Eigh-enth-century fabrics just arrived m Indonesia, Persia, Afghanistan d Iran are piled on a handsome inese lacquered table.

They've culled from the best in Eu-pe. And culled again from the shop e treasures for their own residences.

Jerry Leen

As one might suspect, his apartment s not an extra line or nuance. It is ither high ceilinged nor architec-rally grand. Mr. Leen has treated the ace with the discipline of Vivaldi: rd, precise, with many fascinations. is so skillfully designed that one is

POSITE: A large 17th-century Italian marble st and a Pompeiian-style bronze deer take rt in the refined composition of Mr. Leen's all stylish Dining Room. Reflected in the rrored wall is a Queen Anne mirror above Louis XV oak console. Sets of Henri II and uis XIII chairs pull up to the glass-topped th-century stone pedestal for dining. ABOVE GHT: A Ming vase and Roman bronzes on a uis XVI console. RIGHT: In the Bedroom is a uis XIII Italian walnut console, André atu's calligraphic painting and a 17th-ntury Spanish ivory and tortoiseshell trunk.

The Dennis Residence

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unaware of anything but a settled quiet and an enormous interest. At a glance there is refinement, there is roughness, and there is complexity.

Royal African grass cloth is next to Venetian taffeta; Genoese cut velvet is on an Austrian Baroque chair, its back upholstered in burlap. An elaborate console is arranged with lead and early Ming bronze, early silver and crystal. A barbaric vase holds a century plant. A cool elegance is everywhere. Mr. Leen strides to the console and picks a small box from the arrangement gathered on top of it.

"And just a spot of color," he says. The box is Augsburg-mounted agate.

About arrangements: "It's like going into a garden and seeing something fragile, like a narcissus, and next to it a cactus or a succulent that has bravado and virility and strength. Each thing has its own magic."

And even within a day there is a certain time that has a creative and evocative magic for Mr. Leen.

"The most marvelous time for me," he says, "is after the business hours, in the evening when I come home and sit overlooking the garden. I have a light cocktail and thoughts come to me and my mind seems free. There is a tranquillity that clarifies and washes away all those surface things that are of no great meaning. Then other thoughts bloom and come forth. It is a time of great joy, in which I delight."

Leo Dennis

"In the right circumstance, I'd be ten times more elaborate," Leo Dennis says. "I'd like a room all in oak paneling with rock crystal chandeliers hanging from fifteen-foot ceilings."

"I have things from every part of the world," says antiquarian Leo Dennis, of the collectables in the Living Room of his Los Angeles apartment. 1. Two 18th-century Pierre Puget wood figures survey the mix. A maharaja's snakeskin walking stick, encrusted with gold and diamonds, rests on an Egyptian stool. Scalamandré fabrics upholster the Régence and Italian Directoire chairs. 2. The gold foil-covered carved-wood pith helmet on the Belgian Louis XVI oak table is an Ashanti crown. 3. The enclosed cup is Etruscan ivory, the necklace is Renaissance rock crystal. 4. Aged parchment books and archaic objects fill a bookcase. 5. A William Kent console holds an 11th-century Persian bowl and a Han vase; the backdrop is a framed Venetian fresco.

However, his own is a standar apartment with eight-foot ceilings d signed for his collectables, which h displays with robust enjoyment.

"I have things from every part of th world," he says. "I don't play an favorites. I don't care if it's old or ne or where it came from. I like thin first for their form, second for the color and third for their quality.

"I think people make a big mistal looking for quality only. You can fir it, for example, in a big Dutch ma quetry cabinet, but it might be hi eously ugly. The form is wrong, ve often the color is bad. People get this quality together and don't unde stand why their house looks terribl They say, 'I've done the right thing bought quality.' The layman ca know the intricate workings of desi any more than he can fill his own tee or make his own shoes.

"Then we're called in to patch up room. Invariably the walls are pi beige, the rug is pink beige. They s 'You can't go wrong with pink beig Well, I say, 'You can as far as we concerned. We either design or don't.' There's no magic spray tha going to pull it all together, like t veil placed over the photographe lens for some aging actress.

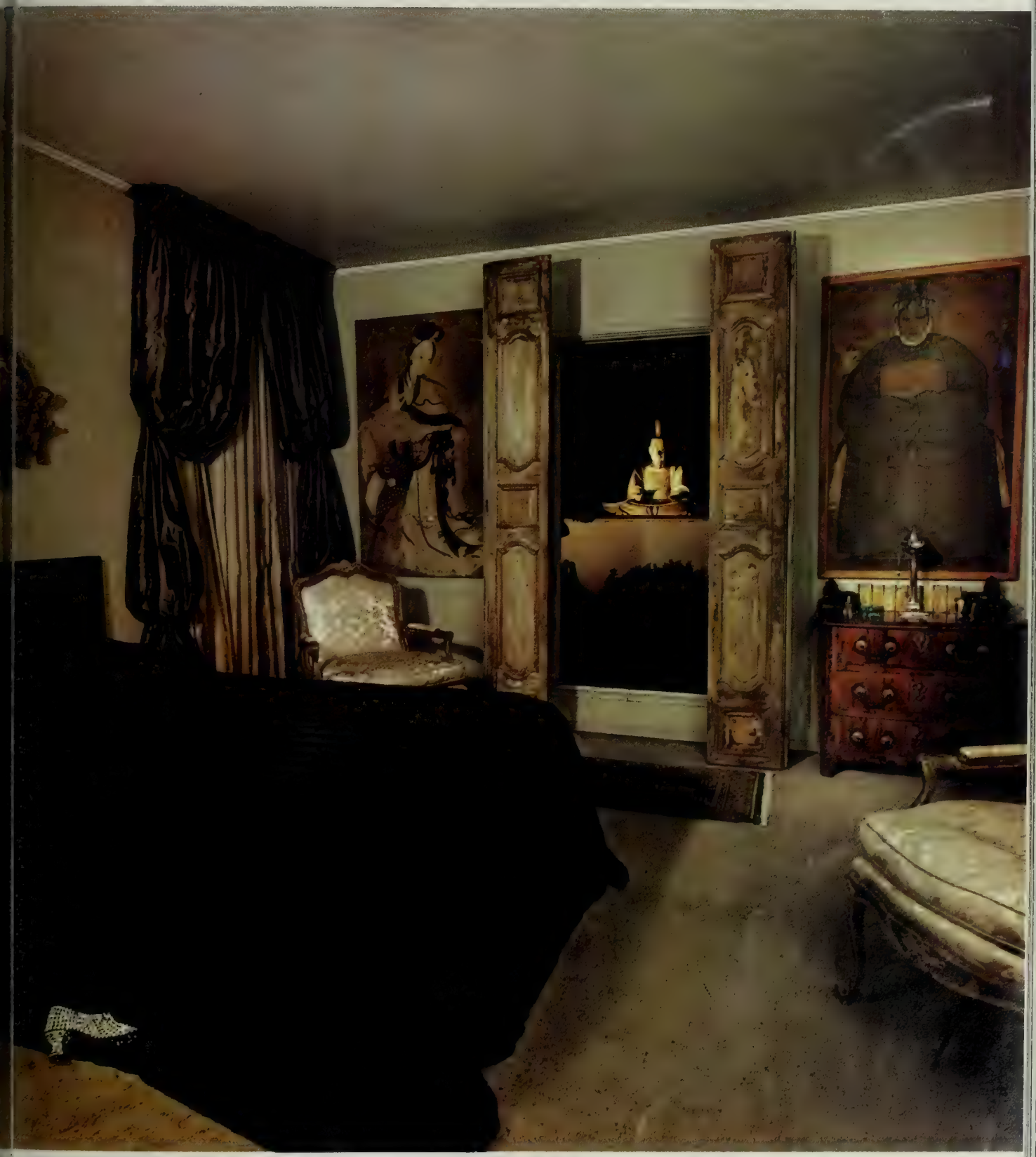
"I think it all really comes down taste. Do you know who I think h the best taste in the world—as a ra The Japanese. They have naturaln and common sense; a gracious way doing logical and sensible things."

Dennis & Leen is the outcome two designers who, lacking in a choose to appreciate with wit and s sitivity the arts of the whole world.

—*Suzanne Mor*

ABOVE LEFT: Another view of Mr. Dennis's Living Room reveals the mythological galloping horse that was part of a 17th-century Italian ceiling fresco. An iridescent mother-of-pearl Moghul chest serves the Scalamandré silk twill-covered sofa. LEFT: I legs of the 18th-century Dining Room tabl terminate in cannon balls; chairs are Louis XIV. A chunk of malachite on the glass tabletop tints the subtle setting. OPPOSITE: Large Chinese and Korean portraits, and a 17th-century carved wood shogun on the adjacent terrace, lend their serene countenances to the Bedroom's rich furnishings. The chairs and miniature marquetry commode are both Régence.

...lacking in awe, they choose to appreciate with wit and sensitivity the arts of the whole world.



American Watercolors

TEXT BY MAURICE BLOCH

Thomas Moran, N.A., *Big Springs in Yellowstone Park.* Watercolor; 9″ x 19″; signed T. Moran and dated 1872. Courtesy, Sotheby Parke Bernet, Los Angeles.

Everett Shinn, *Washington Square.* Pastel, watercolor on paper; 20½″ x 28½″; signed and dated 1899. Courtesy, Graham Gallery, New York.

THE DELICATE enduring art of waterco has been with us since antiquity, su viving even its inclusion as one of t parlor arts practiced earnestly or la guidly—depending on the talent of t practitioner—by genteel young lad of the Victorian era. Queen Victo herself took instruction in waterco in her youth. Despite the vagaries a associations, the medium remains complex and highly refined art.

The earliest form of watercolor p ment, such as that used by the Me eval illuminator, produced opaq colors. In the late eighteenth centu especially in England, artists learn the technique of working with tran parent colors on white paper, mixi pigment with a generous amount gum arabic or a similar ingredie made soluble in water. Since the gu arabic and pigment combination translucent, the color when dry

La Farge, *Garden in Nikko.* Watercolor; 10½″ x 7¾″.
tesy, Graham Gallery, New York.

Maurice B. Prendergast, *Market Place, Venice.* Watercolor; 13 11/16″ x 10″; 1898. Courtesy, Davis & Long Co., New York.

dified by the white paper surface. te simply, this is the basis of the e watercolor technique. Opaque ercolor, on the other hand, incorates a quantity of Chinese white is generally referred to as a *ache.* The difference between ache and pure watercolor is simply the artist can make changes by erimposing one brushstroke over ther, much as in oil painting.

n pure watercolor, where the imdiacy and spontaneity of the pical effect is the key to success, nges must be washed out or the k be begun again on a fresh sheet. ce there are no rigid rules, howr, gouache and pure watercolor are en found combined in one drawing. similar way, watercolor drawings also include the use of pen and ink l pastel along with the color shes, and a watercolor need not be

Benjamin West P.R.A., *View over a River, Sunset behind Trees.* Watercolor, 7½″ x 10⅝″.
Courtesy, Sabin Galleries, Limited, London.

ABOVE: Reginald Marsh, *The Steeplechase.* Chinese ink and watercolor on paper, 76 x 101.5 cm.; 1944. Courtesy, Maurice Sternberg Galleries, Chicago. BELOW: John Singer Sargent, *The Libreria, Venice.* Watercolor, 20″ x 14″; circa 1903. Courtesy, Coe Kerr Gallery, Inc., New York.

defined in the narrowest sense as one limited to the use of several colors, but can refer to monochrome drawings.

Unlike the British, who developed a school of watercolor, relatively few Americans have devoted themselves to the technique. Among the exceptions are modern masters Charles Burchfield, Eliot O'Hara, John Whorf, Edward Hopper, and John Marin.

American works of art on paper can be traced to the latter part of the sixteenth century, when European travelers made documentary drawings and watercolors of what they saw in the new land. Usually they were artist/reporters like John White, who accompanied Sir Walter Raleigh on his expedition to Virginia in 1585, but these artworks obviously cannot be regarded as the works of American. The splendid watercolor of a *View of New Amsterdam,* painted in 1650 by the Dutch artist Laurens Block, has sometimes been included among American drawings, but this calls for a considerable broadening of the definition of what is actually *American.*

The evolution of watercolor drawing in America unquestionably owes much to British precedent. Most of the trained watercolorists who emigrated to America in the late eighteenth and early nineteenth centuries were British, and many taught, as well as exhibiting their work. Views of American scenery, especially of towns and cities were the most typical subjects preferred by British visitors, much as they had been at home. Among the best of these artists were William James Bennett, William Guy Wall, Joshua Shaw, and John William Hill. Each made use of color and monochrome watercolors for drawings that were intended for translation into aquatint etchings to fill the popular demand for views of familiar or distant places.

British influence upon watercolor continued to be felt in America well past the mid-nineteenth century, owing for the most part to the great im

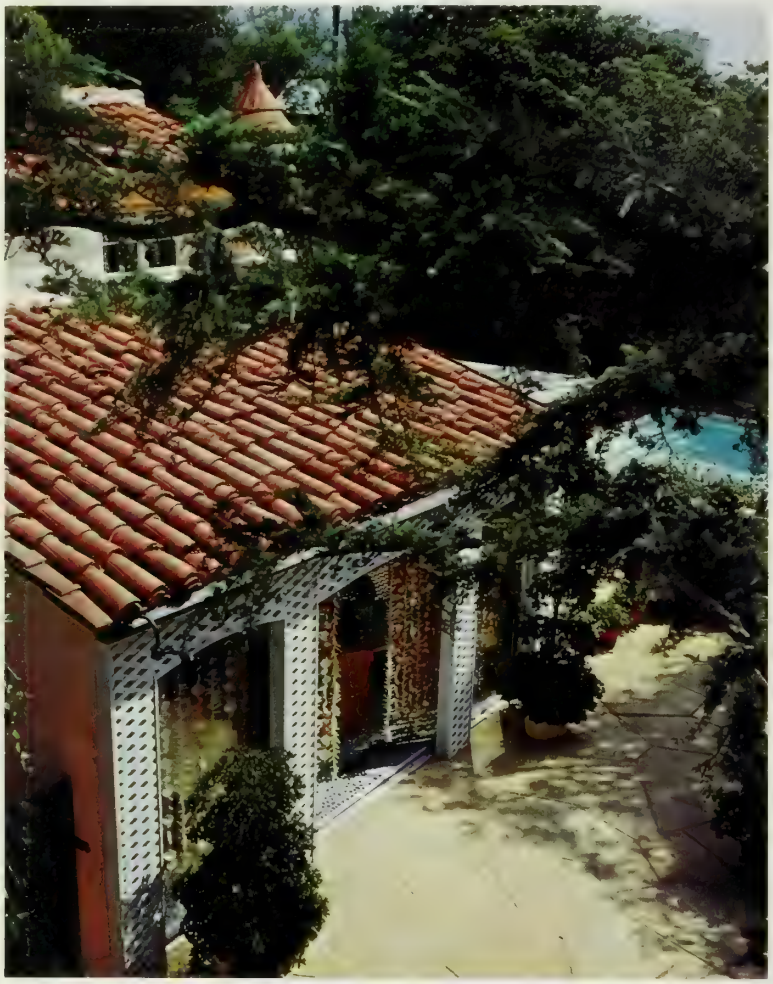
continued on pa

OPPOSITE: Winslow Homer, *The Shell Heap* [illegible] tercolor; 19⅝″ x 13⅞″; 1904. Courtesy, H[illegible] & Adler Galleries, New York.

Spanish Colonial Echoes

Modernizing a 1920s House in Beverly Hills

INTERIOR DESIGN BY ROBERT KOCH WOOLF PHOTOGRAPHY BY MAX ECKERT



Designer Robert Koch Woolf restored a typically grand Beverly Hills-Mediterranean residence, built in 1929 for Norma Talmadge. "It took weeks to cut away the growth, to scrape the paint from tiles," recalls Mr. Woolf. ABOVE LEFT: The view from the upper terrace takes in the guest house and swimming pool. ABOVE RIGHT: The front entrance was sandblasted to its original state.

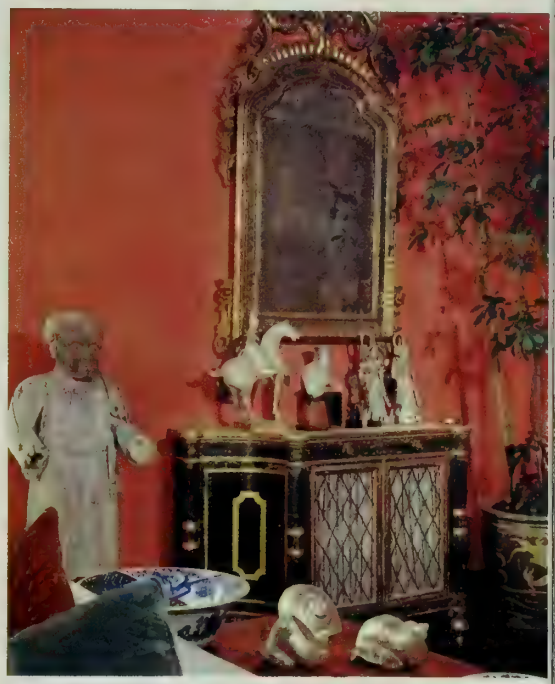
ON THE WIDE AND QUIET streets of Beverly Hills, there are some houses of an undetermined style and age, the kind often built during the 1920s. It was a time when America looked to Europe for guidance in its taste, and travelers duplicated an indiscriminate Mediterranean grandeur at home.

Although such houses were built with a distinction we associate with another era, many of the more practical amenities abound. There always seems to be a Bentley in the driveway. Gardeners, if not in residence, appear daily, and walks are forever washed and glistening in the drying sun.

One of this kind was a house built for Norma Talmadge in 1929, and today it is the serene residence of designer Robert Koch Woolf, whose own early background was peop with the famous of Hollywood.

At the side of his father, the no architect John Woolf, he watched building of Hollywood's great hou —those in which George Cukor liv Fred Astaire, Ira Gershwin, Ed Bergen, Katharine Hepburn, Hope. And he saw through the ar tect's eye the august villas of Fra England, Spain, Scotland and Italy

He is indeed a designer who un stands grandeur, but he is also a of today. Consequently he has tur



alents to contemporary living.

do a lot of remodeling in this area: rly Hills, Bel-Air, Holmby Hills," ays, "because unless you buy an r house and tear it down, there are spots left to build on. Where is the n? When you take an older house remodel, it really forces you to k—to put it into the correct pro- on for a contemporary flow of e, to make it function properly.

"When I bought this house, every- g was painted white and the out- was covered with vines. It took weeks to cut away the growth, to scrape the paint from tiles."

ABOVE LEFT: Mr. Woolf built a new Living Room fireplace, then adorned it in an unusual manner: four Louis XVI overdoor panels rise above a Régence mantel. Painted Venetian armchairs flank the Regency backgammon table. Fabrics are by Scalamandré. TOP RIGHT: A Directoire commode in the Living Room holds T'ang and Wei figures; the large statue is a Hindu temple god. ABOVE RIGHT: A *blanc de chine* collection clusters atop a draped living room table. Bleached wood panels serve as interesting window treatment.

Today espaliered magnolias are free to grow against the sunny terra-cotta walls, and the tiles at the limousine entrance shine in their splendid and original Spanish colors.

Inside, Mr. Woolf has restored the house to its former glory.

"Someone along the way put in a false ceiling—probably in the 1940s—to modernize it, I guess. I had it torn out, and what glory is above!"

Oxidized by age, the twenty-five-foot ceiling is dark and dusky, like the changing colors of a deep sea. In other ways the house surpasses itself. For instance, the designer walled in what

was formerly a nondescript fireplace.

"It was quite ordinary," he says, "and also in the wrong location for the room; wrong both for proportions and the flow of space. The room is almost too narrow for its height, and with the fireplace in an alcove on the end wall, the room seemed even narrower. To build a new fireplace is nothing. To find a mantel is the difficult part."

A living room wall was torn down and shellstone arches built to incorporate the gallery, now filled with Pompeiian statues, a T'ang polychrome urn, Louis XIV placques and varied forms of different plants.

The room is open to a flow of space with sun and air and fragrance from

The elegant formal Dining Room exhibits rich, carefully balanced blend of 18th-cen furnishings and Oriental objets d'art. Mir and Chinese Export porcelains are display on the Louis XVI painted sideboard; on th painted-burlap wall above is a collection antique Chinese glass paintings. Italian Directoire chairs surround the Venetian t whose mirrored top accentuates the sumptuous setting. Bronze blackamoors c the colorful floral arrangements, while Di silver candlesticks provide illumination.

...a residence with space and proportion, with romance and grandeur, to house a lifetime of collecting.

gardens. Windows are left bare for ew of greenery and flowers.

I could sit out there," the designer s, gesturing toward the courtyard, d be in the south of France, or side Venice, or on a Greek isle. I netimes forget I'm a couple of cks from Sunset Boulevard."

A respecter of the past, he is parlarly fond of an eighteenth-cen- y chair with its original upholstery Spanish velvet the enchanting color much-handled gold.

I'm not one to throw something because it's a few years old," he s. "However, that chair should bably be re-covered, if I can bring self to do it. I feel that fabrics get re beautiful with age. They mellow h creases and subtle nuances of or." He gestures toward Italian silk vets and striated French silks that er chairs and pillows. The chairs, h fabrics never to be made again, not tucked away in corners, but sat on, leaned against and used—giving house an air of glorious magnitude d somewhat casual bravado.

One of the recent owners, an actress some renown, returned to visit the use at the designer's Christmas ty. She stood at the entrance to the ng room and exclaimed, "This is ctly the way I wanted this room to k when I lived here. How did you r manage to do it?"

t is, of course, an unanswerable estion, for it all depends upon cirnstances and the designer.

I'm doing a house in Del Mar now ere lots of children come and go," says. "It's quite contemporary, with each look and weathered siding. u see a lot of that look in Big Sur. d then I'm doing one in Brentwood ere there are many dogs. There's no , no white, the woods are stripped e, and I'm using all cottons and ndwoven fabrics. It's a country use. The houses don't resemble h other, nor do they look like mine.

No matter what I'm designing, I don't follow trends. Fads come and go; right now they're all in favor of chintzes. But I do what I think is correct and appropriate."

A subtle combination of citrus colors infuses the large and comfortably appointed Master Bedroom. Damask drapery and bed fabrics are from Scalamandré; pillow fabric is by Brunschwig & Fils. Family photographs line the top of the Austrian Directoire piano.

What is correct for Robert Koch Woolf is a residence with space and proportion, with romance and grandeur, to house a lifetime of collecting. Everywhere there are treasures from Austria, France, England, Italy, Germany and the Orient.

"I suppose I'm most fond of the Oriental," he says, "although I would not like an all-Oriental house or every table painted glass. I admire the way the English use Oriental screens and wallpapers. The first things I began collecting when I was young were Oriental—before they became a fad."

For the most part his collections are from the same era. In fact, one might call Robert Koch Woolf an eighteenth-century man—not in terms of the past alone—but in terms of a tradition reminding us that the art of timelessness is as much a part of today as when it was first created. □

—*Suzanne Morrow*

ARCHITECTURAL DIGEST VISITS:

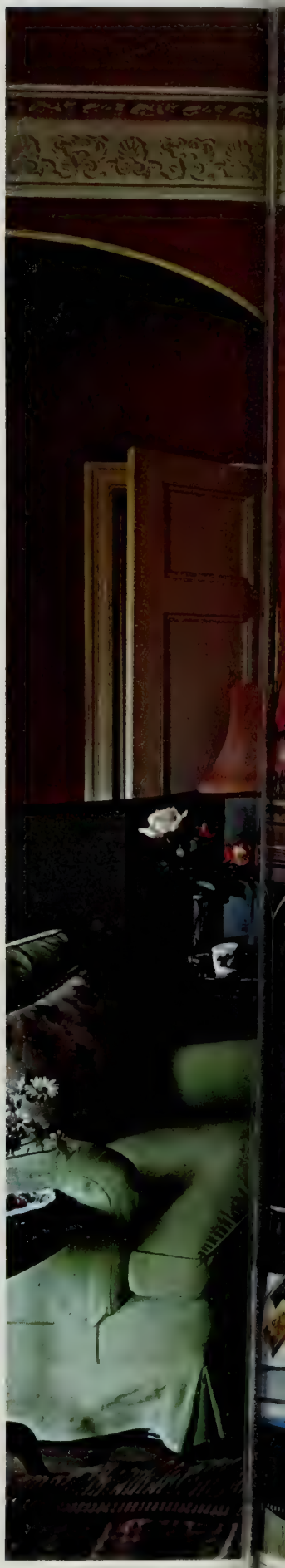
Sir Frederick Ashton

SIR FREDERICK ASHTON, one of the great choreographers of this century and founder of the Royal Ballet, creates a theatrical setting of excitement and mystery within his own home, a Gothic-style retreat in Suffolk. Here the stage is set for a romantic and nostalgic and very private owner. Serpentine walls surround half-a-dozen or so acres, and some of them have been fashioned into a garden.

For Sir Frederick all the world is literally a stage, and he needs above all to enjoy solitude in his home. By keeping visitors at bay at *Chandos Lodge*, he lowers his safety curtain.

"I'll sit and stare for *hours*," he says. "I recharge. Or I get into a state of melancholia, but it never quite reaches despair. It's a help to come here, shut the door and know I need see no one.

PRECEDING PAGES: Gothicized and pastel toned, Sir Frederick Ashton's romantic country retreat in Suffolk, set amid a half-dozen acres of woodland, provides him with the nostalgia-enclosed solitude that he loves. ABOVE: An 18th-century folly and a luxuriant weeping ash are among the Arcadian outdoor pleasures of Chandos Lodge (named by a previous owner). BELOW AND RIGHT: The cozy disarming Sitting Room expresses Sir Frederick's affection for a typically English pastoral look. "I enjoy a rustic background, plain cloth and sturdy textures," he explains.



PHOTOGRAPHY BY DERRY MOORE

"I've far too many ornaments. The clutter is here only because it pleases me enormously."

not sufficiently in love with myself say I enjoy my own company ex- sively, but I prefer being alone to ing with people all the time."

In front of Chandos Lodge—chris- ed by an earlier owner, who was a chess—there is a pond, which Sir derick insisted on digging.

"I cannot resist stage-setting every- ere," he explains. "So I had to make island in the middle. I studied Le tre when I came here, and although aven't a parterre, the garden is guely in the French manner. I enjoy orderly formality of French and lian gardens. I've got box pyramids, x cushions and beech hedges lined like a corps de ballet."

He constructed a long avenue with a tue at the end framed in a wooden or: "The statue reminds me of how boy looked when I did *Daphnis and loe.* I've bought many statues over years, mostly cheap. Almost erything that I have in the house me from junk shops."

Sir Frederick claims his ability to se good bargains, along with his ection for a pastoral look in inte- rs, stems as much from being poor ring much of his early life as from a tural inclination towards what he scribes as "the Beatrix Potter look: rdy, simple and cozy."

It was, in fact, money from the atrix Potter film he worked on that s spent on his indoor swimming ol, and with his twinkling eyes and at dress he appears not unlike one the characters in The Tales. Chain- oking, sipping coffee from a quaint ter Rabbit nursery cup and saucer d deeply entrenched in his arm- air, he is surrounded by neat piles of rrespondence in progress. He says makes an essential nest wherever it he happens to be.

Much music is played at Chandos dge: "In the place I call the Wemyss om I'll listen to Mahler, Mozart and en Wagner. But the music doesn't er my prevailing mood."

These days the strains of Chopin altz around the house, for the com- ser's music will be part of Sir Fred- ick's current work in hand—a new llet that is based on Turgenev.

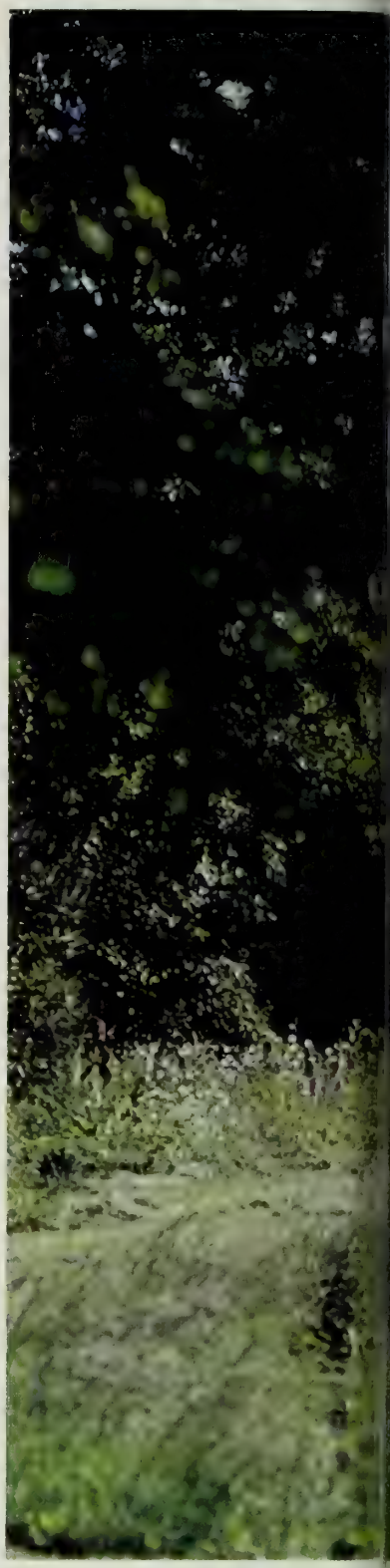
The Wemyss Room, so named after a collection of china jugs snugly housed in here, is the only room the owner delegated to a designer friend to decorate. It has a conservatory atmosphere, with sunlit colors, tiled floor and windows bare of curtains—all giving the illusion of the indoors merging with the garden. It is an agreeable spot to contemplate the evening view. Although he has decided ideas and prefers to supervise his own house, he welcomed professional advice.

"I'm not entirely pigheaded," he says. "Sometimes I listen, and this time I was glad I did as I was told. The room is a success. However, I did make mistakes. The duchess had messed up the shell of the house with her alterations. I knocked a day and a night nursery into one and pulled down her miserable staircase. But the hall I've made instead is too small in scale. Carpets that looked grand at the auction sale were quite wrong once I'd got them here. And I wallpapered one room three times before I was completely satisfied with it.

"I love the staginess of curtains sweeping the floor, but when they shrink over the years at the cleaner's, the effect is somewhat different. And I've *far* too many ornaments. If I lived in the country all the time, I'd cease to notice them. But with my continual coming and going to and from London I do see them, and they feed back pleasure. The clutter is here only because it pleases me enormously."

Collections seep into the rooms. A veritable flock of plump china hens brood on their baskets up and down

Collections are everywhere, adding to the charm and lighthearted fantasy. "My clutter is here only because it pleases me," says the noted choreographer. OPPOSITE: Staffordshire hens brood above the Dining Room mantel and Minton pie plates rest on a Gothic dresser. Gothic-style molding rims the inviting room. ABOVE: Named after the rose-patterned pottery displayed, the Wemyss Room has an indoor-outdoor conservatory atmosphere. An antique birdcage rests atop the early-19th-century sofa table, both English. Much music is played here: "I'll listen to Mahler, Mozart and even Wagner."



Sir Frederick says he enjoys the orderly formality of French and Italian gardens: "I've got box pyramids, box cushions and beech hedges lined up like a corps de ballet." ABOVE: Topiary bushes flourish a short distance from the stylized residence. RIGHT: A doorway in an old brick wall leads from the swimming pool to the front garden. FAR RIGHT: A whimsical painted gypsy caravan stands in a meadow. Admits the founder of the Royal Ballet: "I cannot resist stage-setting."

the wall. A conglomeration of pre-Victorian Gothic turns up in chairs, firescreen and window panes—due to Sir Frederick's fondness for the period, with its delicate, romantic and ethereal look. His most valued possession is a set of Gothic mahogany chairs. Wooden Dutch dolls repose in miniature wicker chairs, their clothes faithfully made to measure by a wardrobe mistress—all from ballet characters. The golliwogs represent childhood nostalgia.

The nostalgia is immense, and Sir Frederick says it is partly derived from growing up in Latin America, with its marvelous languor, its love of color, graceful buildings, plants.

"You get properly cooked, in the tropics," he says. "Its lingering effect on me is a warmth and quicker response to people and things. Less chilling than growing up here."

Although a genius in his work, Sir Frederick dislikes a state of perfection in his surroundings: "I love the total extravagance of a Dior ball gown, bu don't like elaborate coverings, satir embossed stuffs. I enjoy a rustic bac ground, plain cloth, sturdy textures find a perfectly detailed eighteent century room sterile, dull. Th doesn't mean I'm not fussy. I'm alwa tweaking cards on the mantelpie lining up the invitations just so, as

y were dancers. Can't bear anything to be an inch out."

The master of Chandos Lodge describes his home as a hermitage, where there are plenty of well-used chairs and where he is perpetually bringing a state of order out of chaos. Both indoors and outdoors a strong element of fantasy prevails. In the Taglioni room—a bedroom named after the nineteenth-century ballerina—there is a mass of draped muslin, violet chintz and prints of the dancer. Sir Frederick acknowledges the style in his career but jokes at the idea of its prevailing in his private life.

"Cecil Beaton said this house is quite unlike anyone else's," he says, "and I'm not certain what he meant. Not that I'm the arbiter of good taste, in any case. But good or bad taste, this place is *my* taste, and that is what matters. I like a place to express what is natural to a person. I love it here, and I need it, because it is welcoming and sheltering to me." □

—*Elizabeth Dickson*

T&R

Background for an Artist

Lowell Nesbitt's Studio: A Stable Remodeled

THE NETWORK OF STREETS connecting Greenwich Village in New York to its neglected waterfront contains some extraordinary buildings. The result of over a century of slow accretion, they range in style from sober little Federal townhouses to huge concrete-framed warehouses of no immediately apparent date. Collectively, they form a fascinating chronicle of changing urban needs and points of view.

Lowell Nesbitt is an artist who works on a giant scale. He has always needed space to realize his canvases. So it was natural for him, when he began to outgrow his SoHo studio, to look westward at a district that had hardly begun to be colonized by the creative avant-garde. Here were buildings that might be large enough to contain not only his paintings—but also his vision of himself.

What Mr. Nesbitt found was a magnificently bleak three-story structure dating from the 1850s. It had been used for many purposes in the course of its checkered career, most recently as a police stable. With a frontage of almost sixty-three feet and a depth of seventy-five feet, it was a solid cube of space with windows only on the front elevations. Inside everything was mysterious and musty darkness.

An intelligent artist is always aware

Artist Lowell Nesbitt's Greenwich Village residence is a highly personalized total environment that combines areas for living and working on a monumental scale, with wall space to display the artist's large canvases. "I am outrageously anxious to live with my own work," says Mr. Nesbitt. So architect Edward F. Knowles transformed an 1850 three-story former police horse stable into 18,000 square feet of flowing modern space, while retaining the integrity of original plank floors, brick walls and cast-iron columns. A view of the third-floor Studio reveals work in progress on the easels, two *Bicentennial Hats* silk-screen prints, and two *Tulips-'76* lithographs.

ARCHITECTURE
BY EDWARD KNOWLES, AIA
INTERIOR DESIGN
BY MARA PALMER
PHOTOGRAPHY
BY RICHARD CHAMPION

Lowell Nesbitt is an artist who works on a giant scale. He has always needed space to realize his canvases.

of his own limitations, so it was natural for Mr. Nesbitt to turn to his old friend Edward E. Knowles—who was one of the architects of the Boston City Hall—to begin a process of transformation. A calm and witty man, Mr. Knowles's first priority was to open up the space, bringing in the light so necessary to all that was to follow. He did this, simply and radically, by slicing through the center of the building and creating an atrium twenty-five feet square—roofed by an enormous skylight of aluminum and glass. This single gesture was sufficient. Everything else could now happen in relation to the properties of light itself. In terms of materials, the house was reduced to its most natural organic state and left almost a shell. The original plank floors, brick walls and cast-iron columns are the modest elements serving as a backdrop for the lively personality who dwells here.

Each of the three levels contains a series of open and enclosed spaces. The latter are constructed of Sheetrock and form a sharp contrast to the materials of the original structure.

"I wanted to maintain the integrity of those parts of the building that were old, and at the same time clearly define the new," explains Mr. Knowles. "And by isolating the bedrooms and the bathrooms and kitchen within the core of the house, I was leaving the outer walls free for Lowell to hang his paintings. I was influenced by Mies van der Rohe—especially in his plan for the Tugendhat house, where he enclosed elements to articulate the flow of space with economy."

Lowell Nesbitt is as compulsively verbal as he is artistically productive: "Somebody—let's say it was Gertrude Stein—said, 'I work for myself and one mysterious stranger.' Perfect. It describes me exactly. Whether that stranger is an alter ego, or a projection of myself, is another question.

"Anyway, Edward knew when I asked him to design this space that I am outrageously anxious to live with my own work. That's *why* I moved. I wanted room, not only to look at my current paintings, but also to give myself a sort of retrospective of my earlier production. This building was ideal, of course, because it has so much blank wall space. I could most certainly fill it all—and probably will!"

Mr. Knowles, working with a rare degree of harmony with the artist, divided the house into three zones of activity, each one geared to a different part of Mr. Nesbitt's daily schedule. The first floor is centered on the extraordinary fiberglass pool located directly under the atrium.

"I think you can safely say that it's the largest indoor pool in any residential space in the country," says the architect, half ironically and half proudly. The artist's bedroom and the kitchen are also situated on this floor, making it essentially a domestic area. The second floor is both gallery and entertainment space. Mr. Nesbitt's own paintings are very much in evidence, as they are all over the house, but the artist plans to provide exhibition space for other artists here as well.

Lowell Nesbitt thinks of the spaces as being both tough and sensuous: "Let's say that Edward was perfectly aware of my needs when he created the feeling of openness. Even the enclosed areas are really translucent. The entrance to my bedroom is fifteen feet wide, for instance. In fact, only the

The artist's giant irises, painted in 1973, and Josef Levi's luminous 1969 light sculpture dominate the first-floor Sitting Room, counterpointed by the delicacy of a Chinese porcelain collection. Pristine vinyl-covered seating units and Mutschler laminated cubes rest on American Olean's quarry tiles. Plasterboard partitions define the area.

throoms themselves have doors."

"Speaking of dimensions," adds Mr. owles, "I gave Lowell a plate glass rror that is sixteen feet long in his essing room. After all, an artist must ways be aware of appearances!"

In a period that is learning how to ake do with lesser, rather than eater, quantities of space, Mr. Nes- t has made a determined and gener- s gesture in the opposite direction moving into 18,000 square feet.

Also involved from the very begin- ng of the project was another old end of the artist, Mara Palmer, an erior designer. As vivacious and iculate as all of Mr. Nesbitt's circle, e was responsible for such sudden rprises as the scarlet lacquer of the ist's own bedroom.

"I love Italian design," she explains, nd the great masters like Le Cor- sier. So my suggestions were all in a nse classical. But I was trying to ork very closely with Lowell's sen- ility. I wanted to soften—make ore palpable—certain aspects of the use, although I never did anything at would disturb the harmonies set by Edward and Lowell."

One of the most striking things out the house is, in fact, the sense of tual ease between three people of ry different talents, who have orked so closely together on the lization of a unique space and the ation of a compelling background.

The result is an environment that nscends ordinary criticism. It is a and gesture in an age of miniaturiza- n, an act of industrial archaeology a city that has only begun to appre- te its past, and also a surprisingly

osite: The Dining Room is distinguished large Nesbitt canvases at right angles: *Echo-* tryptych and *Studio Tabletop-'76.* In the eground is his steel stairway sculpture. Iris es, antique flatware and Baccarat crystal set lacquered table; the stainless-steel chairs covered in a vivid Clarence House suede. : The sensuous After Dinner Room is an tern illusion created by minimal exotic nishings—a brass table, richly patterned hions and a Sarouk rug—plus the artist's eteen-foot-long rendering of Colorado's n Juan Mountains. CENTER AND RIGHT: Single- or lithographs of irises and tulips line the lls of the Sitting Room, which faces the ndowed frontage. The Mutschler seating tform appears as a floating island.

PRECEDING PAGES: Designer Mara Palmer insisted on the vibrant color of the Master Bedroom's lacquered walls and Harmony carpeting. "Red was the last color in my life," says Mr. Nesbitt, "but now I love it." Selections from his 1973-75 *Robe* series of oils adorn the partitions; at center is an oversize whirlpool bath. ABOVE AND RIGHT: Architect Knowles designed a vast aluminum-and-glass skylight over a 25-foot-square central atrium to open up the building and bring in the light. At roof level is a thriving greenhouse; on the ground floor there is a 20-by-14-foot fiberglass swimming pool, energized by Lowell Nesbitt's *Seven Electric Flowers-'75*. Terrace tiles by American Olean.

delicate mechanism for the conveying of a single human personality. It is finally—beyond the occasional flourishes of theatricality—the compassionate and intelligent container of remarkable sensibility. □

—*Peter Carlsen*

Rabbit Hill

A Historic Site in Palm Beach

PHOTOGRAPHY BY RICHARD CHAMPION

The second oldest residence in Palm Beach reflects the intent of its earliest settlers to create a "cottage colony" as a retreat from the demands of their Fifth Avenue mansions. ABOVE LEFT: From their front porch, *Rabbit Hill*'s owners, Mr. and Mrs. James Y. Arnold, can observe the Breakers golf course; the historic house sits on a fifteen-foot elevation, its back lawns sloping toward Lake Worth. ABOVE RIGHT: Standing in front of a sun porch he added, Mr. Arnold tends part of the celebrated orchid collection he began in 1949. DETAIL: A marker erected in 1969 describes Rabbit Hill's past and present notability.

IN PALM BEACH there are dozens of mansions large enough to accommodate a full-scale pageant. But, in spite of the Leviathan approach to architecture in this part of Florida, one of the most appealing homes in the community is *Rabbit Hill*, a compact, wooden frame house with no more than 3,500 square feet of living space.

This historic house, built in 1891 by Dr. John Hale Brelsford, is not quite

the oldest residence in town. Rabbit Hill missed first honors by a few months when *Duck's Nest,* a Victorian house on the shore of Lake Worth, was erected from components constructed elsewhere and shipped to Palm Beach to be assembled.

James Y. Arnold, the present owner of Rabbit Hill, purchased the property in 1944 from the Henry Flagler estate. Henry Flagler, a railroad tycoon, had developed Palm Beach from an Indian trading post into a sedate resort.

The house sits on a fifteen-foot elevation, its back lawns sloping down to Lake Worth. From the front porch, furnished with rockers that once graced the Royal Poinciana Hotel, the island's first hostelry, there is a view of the Breakers golf course.

When Mr. Arnold bought Rabbit Hill, it was an undistinguished

but honest house surrounded by tropical growth that included gumbo-limbo, pigeon plum, banyan, avocado, palm, and some rare ironwood trees.

He also recognized its architectural style—the big porch in front, the high ceilings—to be a sensible one for survival in a tropical climate. Most knowledgeable Palm Beach historians agree that Rabbit Hill reflects the original intent of early settlers—those who came before Flagler. The resort was originally a "cottage colony," where the affluent could be away from the rigidity of Fifth Avenue mansions.

James Y. Arnold preferred to keep Rabbit Hill in the authentic cottage style. He added only a sun porch to the back of the house. And dark cypress paneling throughout the house—even the ceilings are wood—was painted white in order to dissolve the gloom created by ancient and enormous shade trees filtering the sunlight.

In 1969 the Palm Beach Chapter of the Daughters of the American Revolution presented a marker honoring Rabbit Hill as one of the town's oldest and most interesting residences.

The plaque suggests as well the ingredient that makes Rabbit Hill remarkable in a house-proud community—the Arnold orchid collection.

It began in 1949, when Mr. Arnold and his first wife, Kathleen, took a trip to Guatemala to celebrate their twenty-eighth wedding anniversary. They bought two hundred orchid plants from a dealer, who shipped them to Florida where Mr. Arnold haphazardly anchored them to trees.

"I soon became interested and began attending lectures at the Orchid Society," he explains. "I built a slat house, then a greenhouse, then some more slat houses, and finally the time came to build a second greenhouse."

Today Rabbit Hill is a background for thousands of orchids—in outdoor beds, on trees, in greenhouses.

As well as orchids, the two-acre estate boasts lush tropical growth, including gumbo-limbo, pigeon plum, banyan and rare ironwood trees. Thriving in the moist and balmy environment of southern Florida are bromeliads, staghorn and maidenhair fern, and bougainvillea.

He advises novice orchid collectors: "Buy a few plants in bloom to spark your enthusiasm. Then add some seedlings and nurture them until they bloom, so you can have the satisfaction of feeling you had a part in the blossoming. Then add plants that bloom at different times of the year. All orchids have varied blooming cycles. With this system, you will naturally remain interested because some plants will always be in flower."

Today Rabbit Hill is a background for thousands of orchids. Some are growing tall in outdoor beds. Others hang from trees, and still more are packed pot to pot, blooming profusely in the many greenhouses.

Most of Mr. Arnold's orchids are a variety of the genus *Phalaenopsis*—moth orchids—or the *Vanda*, with its multiple round flat blooms on one spray. And one of his favorites is the strap leaf vanda, a yellow bloom with pale lavender markings.

The gardens at Rabbit Hill are spectacular. Vying for attention with the orchids are staghorn fern, maidenhair fern, bromeliads and bougainvillea. At every turn there is a delightful art object, usually connected with the history of Palm Beach. A gazebo, designed by Wyeth and Johnson for Ralph Norton, a philanthropist who gave Palm Beach County a magnificent art museum, serves as a tea house. An Etruscan wine jar believed to date from about 283 B.C. stands in the gazebo. In the greenhouse there is a bronze water basin holding the delicately wrought figure of a fisherman. It came from an old Palm Beach estate.

Despite the exotic blossoms that spill over the landscape, everything appears natural and unplanned. A winding brick road leads to the thoroughfare only a few yards away from the pine cottage. Chauffeur-driven cars stream by, carrying jeweled passengers to rounds of cocktail parties, gallery openings and charity balls.

But it all seems far away from the serenity of Rabbit Hill—the sort of place you would choose as the setting for your life the next time around, if indeed that were possible. □

—*Agnes Ash*

Rabbit Hill is home to thousands of beautiful orchids, some growing tall from outdoor beds, others hanging from trees, even more packed pot to pot in two greenhouses. Mr. Arnold has created many new varieties, most of which are named after members of his family and friends.

A Feeling for Art Déco

Designer's Interpretation in Palm Beach

INTERIOR DESIGN BY JOHN DREWS OF MCMILLEN, INC.
PHOTOGRAPHY BY OTTO BAITZ

THE OWNERS had one particularly strong request: "Give us an Art Déco feeling and mood in our house."

John Drews, an associate of the McMillen firm in New York and head of its design department, did exactly that. And he created other spectacular interior solutions for the Florida winter home of a busy executive and his wife and children, who normally live in Greenwich, Connecticut.

The house, designed and built by John Volk, the well-known architect of the area, is on sophisticated Everglades Island near that glittering peninsula known as Palm Beach. With an established reputation as a seasonal playground for the rich and the social, Palm Beach historically was also a haven during the late 1920s and early 1930s for some superb examples of Art Déco furnishings and detailings.

"So you see the owners' wish was not at all farfetched, when you consider the area and its history," says Mr. Drews. "And yet, I didn't want to create a 1930s museum, either."

A modest unassuming gentleman with a distinct trace of shyness, John Drews is nevertheless the man who once stood up to the late Charles Revson on a design problem. He was designing the famous cosmetics tycoon's lavish ballroom in his Park Avenue triplex. "You were right," he recalls Revson's saying to him after the project was completed in the designer's own way. It is an anecdote revealing John Drews's insistence on maintaining his integrity.

His idea for the Palm Beach home was to use Art Déco accessories—like those marvelous Lalique boxes—art and architectural details mixed with contemporary furniture. In doing so, he successfully achieved a past and present design balance. The result of meticulous and intelligent planning, the house is free of tricks and artifices—which a house of this kind might well have encouraged.

The designer's own ability to be disciplined shows up in all the rooms. They look easy to live in and easy to use. Overall the house has a joyous personality. Personal and intimate, it simultaneously appears open and fresh, lovely and hospitable.

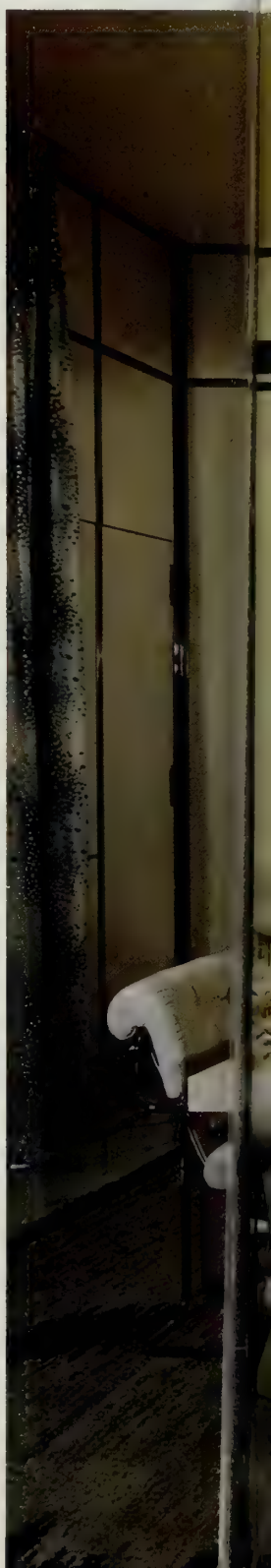
The Art Déco drama itself starts in the entrance hall with its grand staircase in a space not at all large. Expanded by mirrored panels, chrome risers and railings, and a silver foil wallpaper straight out of Radio City Music Hall, the stairwell is flanked with chrome planters, reflecting the gleam of the white Italian marble floors beneath and the Lucite chandelier above. It is a striking area.

With a setting as exotic and scenic as Palm Beach to have to work around, the interior designer or architect is forever having to "battle" with its exterior beauty—either by overpowering it or giving in to its lushness. Or he does what John Drews has done so well—to give both the interior and the exterior equal attention.

"I chose to contend with these magnificent views," he explains, "since nearly every room has access to the

Designer John Drews successfully melded the modern past and present in an Everglades Island winter home. OPPOSITE: He built a glamorous grand staircase in the marble-floored Entrance Hall, with a dazzling Art Déco sheen created by mirrors and chrome, silver foil wallpaper and a Lucite waterfall chandelier. Carpet by Patterson, Flynn & Martin. ABOVE: The clean contemporary lines of the architecture and furniture adapt easily to the owner's desire for casual yet disciplined living. Brown Jordan outdoor furniture accents the coral rock pool terrace.

"I call the colors I used here 'marshmallow pastels.'"



TOP: The design of the Living Room incorporates the aqueous natural setting: beyond the swimming pool stretch Lake Worth and the Palm Beach shoreline. Mr. Drews brought the water colors inside, using them in the fabrics and the Brunschwig & Fils strié wallpaper. Raised cornices are an Art Déco detail. ABOVE: The Library provides a deep-toned haven from the bright Florida sunlight. The patent leather-covered wall supports a three-dimensional painting by Sydney Butchkes. RIGHT: The Dining Room, a pristine and precise echo of Art Déco, is the entertaining heart of the house; the extra-wide lacquer-and-chrome table can seat sixteen. Chrome strips divide the suede-covered walls, framing a painting by Asoma. Art Déco candlesticks and a shell chandelier accent the mood.

glorious and tropical out-of-doors."

The designer chose to exclude those bright colors usually found in interiors of homes in warm climates. Going on the philosophy that color does not have to be strong to be effective, he favored white and pastel for a very special and subtle look.

"Pastels are a personal preference because I happen to like soft colors," he explains. "I call the ones I used here 'marshmallow pastels,' since they remind me of all those tinted marshmallows I ate as a child. They are truly delicious and marvelous colors!"

Even though he does not use aggressive, dominating colors in this Palm Beach house, he has not completely confined the color scheme to the white and pastel shades in any rigid way.

John Drews has taken his decorating and designing cues from his own varied, versatile experience. And he did his homework diligently on the subject of an interesting and imaginative period in design history.

"The best part," says Mr. Drews, "is that the owners truly make an effort to keep the house in the period, right down to the kinds of flowers they use in the rooms. You can't help but love a house that is cared for so beautifully—as this one obviously is." □

An Arabesque of Jeweled Fantasies

TEXT BY JAMES NORMILE

VALENTINE tells more than he intends, in Shakespeare's *Two Gentlemen of Verona,* when he says: "Dumb jewels often in their silent kind/More quick than words do move a woman's mind." In a lover's voice, Valentine reveals one delightfully human insecurity—the need for attention.

Jewelry, in one form or another, has always fulfilled that need. The inbred beauty of jewels inevitably attracts attention, first to themselves and then to their wearers. Their glitter incites an interest sometimes so intense that one mad poet has called jewels "earthly cousins to the Sun, the Moon and the Stars." Around jewels has grown an aura of fantasy—the wild brother of imagination.

By the thousands, and perhaps for as many centuries, nameless craftsmen and famous artists alike have fashioned rare finds into jewelry of awesome beauty. Not all such beauties were intended to be worn. Often fantasy gave them

BELOW AND OPPOSITE: *Jeweled Landscape,* created by Richard Jones and executed by Marty Nelson. The sterling silver heron with sapphire eyes, about to light on a jeweled stream, is set against a background of fantasy flowers under a rock crystal sky. Made of bronze and sterling silver, the piece is set with 188 gems: 99 faceted stones, 69 cabochons, 14 polished rock crystal sections and 6 natural crystals; 1976, 35" x 47" x 14". Courtesy, Richard Jones, Jeweled Fantasies, Laguna Beach, California.

such weight and scale that to carry them about would be impossible, if not ridiculous. The great Cellini salt cellar made to grace the table of Francis I certainly exceeds its function. The fantasy of the artist turned a prosaic table necessity into a huge gilded dalliance.

When the jeweler's art and the craftsman's wit put together bronze and silver, a myriad of flaming jewels and icy crystals, we have a fantasy for real. Such is the monumental *Jeweled Landscape,* created by Richard Jones with the assistance of Marty Nelson.

We are not sure whether we are in Hieronymus Bosch's fantastic painting *Garden of Earthly Delights,* an orchard ripe with fruits, or in an undergrowth full of alluring dangers, a dark wood out of Dante's *Inferno.* Our senses disconnect, break into fragments. We are at once everywhere and nowhere, intrigued and charmed.

Another twist happens when fantasy turns functional, as in a nineteenth-century German lapis lazuli coffer. Pretending to be a box, the coffer is a monumental conceit of fantasy. Complete

Nineteenth-century German coffer with lapis lazuli, carnelian, gold, enamel, and bronze mounts, decorated with Renaissance motifs; 15½" base; 20" high. Courtesy, A La Vieille Russie, New York.

Brazilian Flora, inspired by the luxurious Brazilian tropical plant life, is fashioned from gold, diamonds, precious stones, platinum and rubies. A hidden mechanism slowly opens and closes the petals of the flowers; 1961, 42 cm. x 43 cm. x 128 cm. Courtesy, H. Stern, Brazil.

Two rock crystal elephants with green jasper eyes, gold, carnelians and neoliths on a nephrite base. Courtesy, Boucheron, Paris.

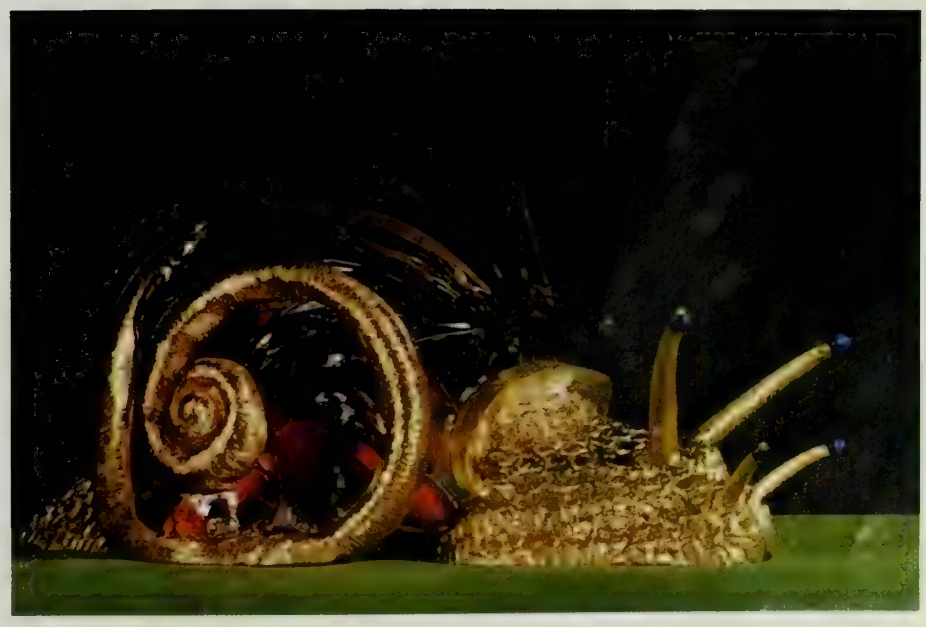
with volutes, terminals, sculptured vignettes, colonnades and cornices, the coffer is more an Italian sixteenth- or seventeenth-century palazzo in miniature than a nineteenth-century jewel box. Classic themes are revamped to suit German tastes. The result is lyricism on an epic scale.

Brazilian Flora is a fantasy on the lushness of tropical growth. A tree trunk, handcarved of solid gold, sprouts leaves and ferns of precious metals. The heart of a flower, a mass of Mato Grosso rubies, rages with the crimsons said to harness the life-giving power of the sun, giving the jewels an arcane link with the sun sign, Leo. We have always sought, through jewelry, to outdazzle, even to outlive, nature. The impulse has been universal—to halt the corrosion of time, to fix forever the fleeting beauties of nature.

The dream of a place where "the streets are paved with gold" comes true in *Paysage Mexicain.* The road is indeed real gold, pebbled with platinum; a palm tree waves fronds of gold, and the grass is green with emeralds. Flowers abloom with multicolored diamonds, sapphires and rubies dot the scene. A cart, of gold and precious metals, becomes a royal coach studded with jewels and jade. The driver wears, not rags, but diamonds and rubies, all set in gold. Truly this is a setting that blurs and blends reality and fantasy.

Fantasy works deviously, through the mind and the senses. The more obscure and dense the thought, the vaguer the subject, the less recognizable the reality, the more powerful become our emotional and imaginative responses. We are excited, in a vague and ambiguous way, more by forms, colors and exotic materials than by what is represented. Schopenhauer once said that in dreams anyone can be a Shakespeare; so, in fantasy, anyone can be a Bosch. □

OPPOSITE: *Paysage Mexicain* ("Mexican Countryside"), created with gold, platinum, diamonds, rubies, emeralds, sapphires and jade; 1947, 6" x 4" x 7½". Courtesy, Cartier, New York. BELOW: *Oscar,* rock crystal, silver gilt and lapis lazuli snail, created by Chaumet/Baccarat; 9" high, 21" long. Courtesy, Chaumet, Paris.



Sutton Place Panorama

New York Designer's Personal Focus

INTERIOR DESIGN BY JOSEPH BRASWELL OF BRASWELL-WILLOUGHBY
PHOTOGRAPHY BY PETER VITALE

THREE HUNDRED FEET above Manhattan's Sutton Place, designer Joseph Braswell fairly glows with contentment as he describes life in his new apartment.

"It's been my nature to move on, to tire of a place almost as soon as it is perfected, always trying to invent a little better wheel. But I think I'll be living here for a good long time. This smallish apartment has everything I need. It's a haven: compact, serene."

Mr. Braswell found safe harbor in the fifty-story high rise that is his current address, in 1974, but it took him nearly two years to achieve his halcyon state. For six months he lived with nothing more than a bed and a table, but he happily traded off his Spartan discomforts for the advantages of thinking unhurriedly about how to meet a provocative challenge.

Designer Joseph Braswell's small Manhattan apartment reflects his desire for a flexible, compact modern environment. BELOW: A 1930s palm frond console created by Serge Roche for Emilio Terry separates the Entrance Gallery's shirred-drapery wall treatment, which conceals storage space. The tub chair is by McGuire. RIGHT: For the Living Room, Mr. Braswell designed an integrated wall system, desk/dining table and modular seating units based upon ash verticals and lacquered horizontals. The paper sculpture is by Nancy Miller. Chair suede by Clarence House.

...a panorama that includes the delicate cat's cradle of the Queensboro Bridge and the busy East River.

At the center of his developing plan was the spectacular vista that had drawn him to the building in the first place: a panorama that includes the delicate cat's cradle of the Queensboro Bridge and the busy East River.

With the view as a start, he determined to strike out in an ultra-contemporary direction. The building was modern in its basics, and, as a renter, Mr. Braswell chose not to make any major alterations that would one day have to be undone if he moved. So he installed track lighting everywhere and designed an integrated system of cabinets and bookshelves, which, while looking architectural in their massiveness, are in fact freestanding.

"Ordinarily, I would drop the ceiling and put in recessed lights," he says. "But here, with a concrete slab overhead, the only workable solution was track lighting. It's perfectly flexible and with a mixture of floods and spots and dimmers I can change both quality and quantity of light almost instantly—even while the guests are on their way up in the elevators.

"As for the storage wall, that was one of those experiments that, as a designer, I like to try on myself before I put it into a client's home. Fortunately, the system I developed with my partner, Ward Willoughby, worked without a hitch."

The idea is beautifully simple. The uprights are a series of wood fins of matte-finished ash, anchored top and bottom, ceiling and floor, by steel pins. Within the fins each cabinet,

A panoramic view drew Mr. Braswell halfway up the 50-story high rise and influenced the sparing noncompetitive design. The all-glass sitting area of the Living Room is at once intimate and expansive. Clarence House suede covers the 18th-century English chairs.

LEFT AND BELOW: The Living Room uses large-scale furnishings, crisp geometric lines and smooth surfaces. A 19th-century English folding ladder attends the library area; convex mirror reflects guests in adjoining section of L-shaped room. Corded sisal carpeting from Patterson, Flynn & Martin underlies entire design. ABOVE: The 18th- and 19th-century greyhound and whippet sculptures embody the sleek nature of the surroundings.

finished by contrast in white lacquer, trundles out on casters and can be used alternately as a separate piece.

The play of non-colors in the furniture leads the designer to discuss his personal philosophy of color and texture: "In our work at Braswell-Willoughby we are steeped in strong patterns and colors all day, and it's easy to become surfeited. Here at home I wanted to restore myself in a tranquil palette of earth tones."

The goal has been achieved with a series of counterpoints. The floors are a wall-to-wall expanse of rough-textured, sand-colored sisal; much of his furniture is in a flawless lacquer of his own devising, or in chrome, but with minor chords of soft sensuous suede, silky leather, wholesome hopsacking and brittle, bright mirror. Well orchestrated as everything is, Mr. Braswell left himself a generous margin for eccentricity. "Little by little," he says with amusement, "odd touches inevitably crept in to soften my original futuristic intentions—a tortoiseshell Chinese table here, a witty Art Déco table and a sunburst of Lucite lighting in the foyer, a couple of English bergères 'in the French manner.' "

In truth, the designer's apartment, for all its crisp modern elements, is a repository for some wonderful curios that reflect his deep interest in tradition, particularly in the eighteenth century. Certainly the grandest of

The Bedroom is a continuation of the restful atmosphere. Handcrafted ash louver doors exemplify the fine detailing throughout; the mirrored headboard wall reflects a pine 18th-century architect's cabinet in the living room.

these, in terms of size, is the six-foot-high oak cabinet that dominates one end of the living room. It is a fascinating warren of drawers and doors designed for architectural tools.

Of quite different character are the starkly beautiful clay masks—ceremonial gear for some Balinese ritual—that become the focus of another wall. Mr. Braswell provided the hanging space for them—a barely discernible metal strip that forms the seam between two panels of mirror—before he had any notion of what would be displayed there. As he so frequently tells clients when he temporarily leaves undecided some element of a room, "When the right thing comes along you'll know it."

As it turned out, he found the right thing while strolling through the shopping arcade of the United Nations headquarters. The unpainted terra-cotta masks add yet another handsome and interesting texture to the designer's very personal, uncommonly shipshape design for living. □

—*Wendy Murphy*

HISTORIC HOUSES

Images of Gabriele D'Annunzio

The Villa of the Poet/Patriot at Lake Garda

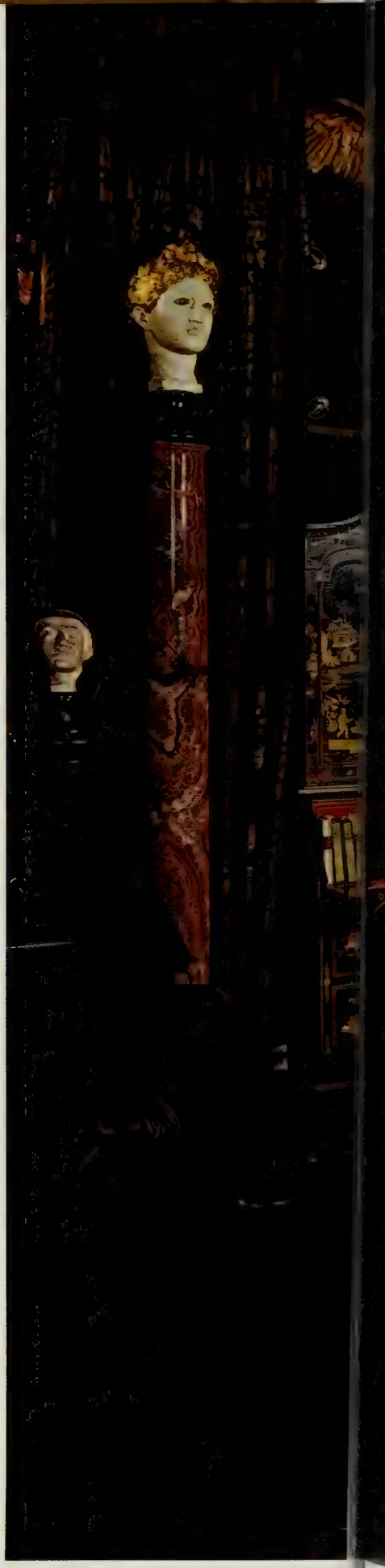
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

THERE IS A STUDIED SOLEMNITY about the approach to *Il Vittoriale*. The soaring black cypresses, the flagpoles, the niches peopled by statues, and, at the end of it, the monumental form of the complex that comprises the museum, the archives, and D'Annunzio's private apartments—all are calculated to make the visitor properly reverential.

The fame and exotic reputation of Gabriele D'Annunzio (1863–1938) are based equally on his careers as a writer and as a soldier. His literary work included poetry, novels, plays and political pamphlets. He also served in the Italian army, navy and air force. Many of his exploits were sensational, and he was a firm advocate of Italian participation in World War I. In 1919, during a controversy between Italy and Yugoslavia on the status of the city of Fiume, he took it upon himself to lead a force of soldiers to occupy it.

Gabriele D'Annunzio created the villa, primarily as a memorial to the soldiers and sailors and airmen who won victories for Italy in World War I, and secondly, as a monument to himself and his closest comrades-in-arms, who lie beside him in the huge white marble mausoleum standing on the hill behind the architectural complex. Near it, preceded by a double file of black cypresses, stands the quarterdeck of the cruiser *Puglia*, to remind posterity of the soldier-poet's brave deed of capturing Fiume.

The hillside that rises high above Lake Garda is planted with hundreds of olive trees, and when D'Annunzio purchased it, in 1921, it contained several modest houses. With the fervor that marked his approach to every project, he set himself the problem of enlarging and transforming these houses into their present form. Without actually demolishing them, he managed, with the aid of his architect, to balance them with each other and with the new constructions linking them together. The result is undeniably imposing, and it pleased him.



The late Italian soldier-poet Gabriele D'Annunzio created an extraordinary monument on a hillside he purchased in 1921, high above Lake Garda. Il Vittoriale includes a museum, archives and a private apartment. ABOVE: The Dalmatian flagpole in the piazza adjoining the museum flies the celebrated writer's personal flag. OPPOSITE: In the sensuous Music Room D'Annunzio liked to listen while reclining upon a voluptuous mass of silken cushions. The heady mix includes lacquered chinoiserie furnishings and rich fabrics, busts of deities and masks of composers Beethoven and Liszt.

"I," he wrote, "who once praised distinguished palaces and sumptuous villas, have come here to enclose my sadness and my silence in this old country house, not to humiliate myself, but to submit my creative and imaginative powers to a severer test.

"Everything here bears the imprint of my style, in the sense that I wish to give to style. My love for Italy, my cult of memories, my aspiration to heroism, my vision for my country's future, are manifested here in the smallest things, even in the harmony or clash of colors. Is it not here that the relics of the war bleed again? And is it not here that the ruins of glorious cities speak or sing?"

But the "old country house" was not the sad house the poet would have had us believe. It was not small, but vast—surrounded by cypresses, alders and magnolias. His egotism, his creative mania, as inexhaustible as they were indefinable, demanded extraordinary solutions. For the last magniloquence, solitude was unthinkable.

D'Annunzianismo was born at Il Vittoriale. Here is the compendium of a life, a genial craziness, a demoniacal cult of beauty, which was really an obsessive love of "things." Here Gabriele gave free rein to the eccentric taste that made him a myth and adored by half of Italy.

"Everything here bears the imprint of my style."
—*D'Annunzio*

For seventeen years after the heroic capture of Fiume, the soldier-poet lived the life of a luxurious prisoner. Envied by many, hated by some—Mussolini detested having to address him by his new title, Prince of Montenevoso—he began to write less, and still less. Then not at all.

He liked to listen to music while reclining upon a mountain of silken cushions, looking at the ceiling. Among the carved walnut beams there ran a gamut of pomegranates, lilies, bats, and figures of women cut into sections—here an arm, there a breast, or a leg. To music he dedicated a marvelously strange room.

The color harmony of this windowless room was one in which blue, red and azure were the dominant notes. Lighting was softly diffused from lanterns in the forms of flowers and fruits. There were two pianos, one of which had belonged to Franz Liszt, also an organ and various other instruments. Here Luisa Baccarà, the companion of his latter years, played the piano for him, and her sister, Jole, the violin. To Luisa he wrote on one occasion, "I turn to you and to music as to a fountain of consolation."

D'Annunzio was celebrated for his tempestuous love affairs, and it was

ABOVE: The fireplace-*cum*-altar arrangement in the Music Room includes figures of a serene Buddha, Chinese monsters, and a goddess and a rhinoceros, illuminated by Murano-glass lamps. RIGHT: A bronze replica of Cheli, a giant tortoise that lived in the garden, heads the Dining Room table. The walls and vaulted ceiling are lacquered and gilded; windows are of opaque glass. FOLLOWING PAGES: By contrast, D'Annunzio's Study is large and light, though lined with impressions of bas-relief from the Parthenon, crammed with reference books and studded with casts of Hellenistic sculpture.

Eleonora Duse, his greatest love, who said of him, "His life is like a tavern. Everyone passes through it." For his current lover, Gabriele reserved a little bedroom with bath attached, all done in red, and next to that another, all in green. His ladies often came in pairs.

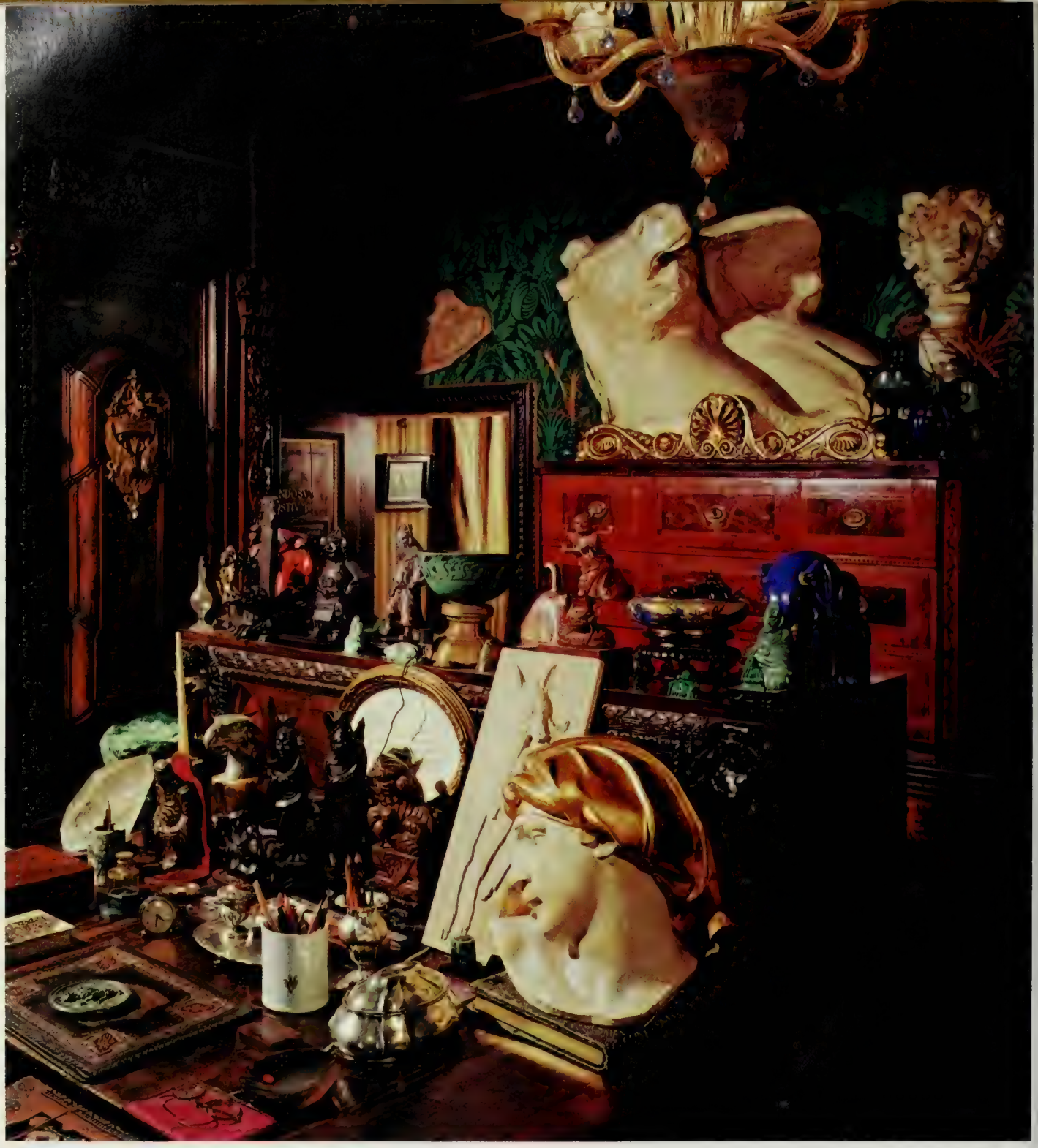
With him women always came first and after that came his love for animals. In the dining room a giant tortoise, cast in bronze but with a natural tortoiseshell back, takes the head of the table. It is a simulacrum of the poet's pet, Cheli, which lived for years in the garden, until one morning, after breakfasting on tuberoses, it died of indigestion. Marching down the center of the table between the silver plates are silver peacocks and Burmese cats of alabaster. Distinguished guests such as King Umberto of Italy, Marie José of Savoy, and Mussolini have dined at the right hand of Cheli.

The rooms of the Priory, as he christened his private apartments, were called cells. In the "Cell of Pure Dreams" he at times wore a monk's habit. In it he had placed a bed that was half cradle, half coffin, covered with a pall of black suede. Above it hangs a painting of the poet, nude, beside Saint Francis of Assisi. Nor was this room considered off limits as a setting for amorous dalliance. The chests were filled with ravishing nightgowns for his female guests.

In the Priory the private world of the man D'Annunzio was revealed. The mixture of furnishings and ornaments cluttering these dark rooms recalls an epoch that now returns triumphantly to fashion, and which, in both its good and bad aspects, reflects a part of the history of our time.

The most interesting room in the Priory is the studio, where D'Annunzio worked sometimes fourteen hours a day. Only here does daylight enter, and that indirectly, from the adjoining terrace overlooking the lake. The door leading into it is so low that one must bow one's head, as though in homage

"Everything here is a form of my spirit, an aspect of my soul, a proof of my fervor," D'Annunzio wrote. LEFT: His Bedroom, the scene of countless notorious liaisons, is no less cluttered with the widely disparate collectables that obsessed him, including Persian vases, Oriental terra-cotta elephants and antique ceramic plates. The books represent his favorite authors: Dante, Shakespeare, Verlaine, Stendhal and Giuseppi Belli. Paintings by Mario de Maria and Astolfo de Maria. ABOVE: More than 2,000 objects adorn D'Annunzio's small Bathroom, ranging from antique Persian tiles to figures from the Sistine Chapel to ivory-mounted hairbrushes—although the one-eyed Italian poet was bald.



Gabriele D'Annunzio worked on administrative duties and ate his frugal meals at an object-laden desk in the dressing room he called *La Zambracca;* the carved walnut armoire held his elaborate wardrobe. It was in this room that the eccentric author died.

to the poet's spirit. In this room walls and woodwork and furnishings are all light toned, and the décor consists chiefly of white plaster casts of Greek sculpture and bas-relief. A plaster cast of Duse's head, which he kept veiled, once stood on his desk. He called it the "veiled witness." Touching is the outlay of writing equipment—pens, scissors, all the humble tools of the writer's trade—ranging over his writing table and—most moving of all—there is a pair of his spectacles.

Strangely, the best furniture in the house is found in a small library on the second floor, whose walls are book-lined. It is entirely furnished with unpretentious but authentic sixteenth-century pieces, already in one of the houses before D'Annunzio purchased it. The honest simplicity of these tables and chairs is as refreshing as a cool breeze on a hot day. □

—*Helen Barnes*

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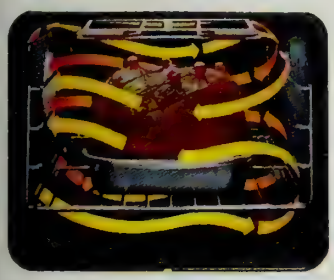

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continued from page 84

made by the work of Joseph Mallord William Turner. Turner's use of the loaded brush, drenched in color, and his introduction of a loose and brilliant color technique, revolutionized painting in both oil and watercolor. His name had become a household word at home and abroad largely through the writings of John Ruskin, although much of his work was known in this country in reproduction. Since artists had begun to travel widely by the mid-1820s, it is conceivable that many of them also came into contact with Turner's work in the London art galleries. Thomas Moran, who knew Ruskin and unquestionably studied Turner's work in England, perhaps came closest to capturing the master's bravura in his interpretations of the brilliant color patterns of America's far West landscapes.

Charles Demuth, *Sunflowers*. Watercolor; 18" x 11½"; 1920. Courtesy, Andrew Crispo Gallery, New York.

But of all American masters of the late nineteenth and early twentieth centuries only three, Winslow Homer, John La Farge, and John Singer Sargent, can be said to have attained lasting eminence in the field. Homer and Sargent, in particular, gave watercolor a freshness of vision and an individuality that set a standard that has inspired their successors up to our own time. New influences may have affected watercolor painters like John Marin, but even his work reflects an important debt to Homer, both in mood and technical substance. Others, like John Whorf, and Andrew Wyeth in his early work, remain closer to the Homer tradition. Indeed, Homer's influence has been the more lasting, while Sargent's elegant watercolors, always bathed in vibrating sunlight, stand by themselves as brilliant exercises, artworks of a master in total control of his medium.

Georgia O'Keeffe, *Portrait W-No. 1*. Watercolor; 12" x 9"; 1917. Courtesy, Andrew Crispo Gallery, New York.

The medium itself has become an established tradition in an almost unbroken line throughout the present century, each artist adapting the marvelously free technique to suit his own expressive needs. The tapestrylike patterns of Maurice Prendergast, the unusual mixing of pastel and watercolor by Everett Shinn, the monumental abstractions of natural forms by Charles Demuth and Georgia O'Keeffe, and the powerful monochrome washes that were the preferred technical means used by Reginald Marsh, all show unique personal adaptations. William Louis

Sonntag, Jr. (1869–1898), only now being rediscovered, worked chiefly as an illustrator for magazines, and illustrated newspapers like *Harper's Weekly*, providing watercolor drawings that were reproduced as color supplements. His highly individual use of color to interpret the New York city scene attracted the attention of other artists and writers, and must be regarded as an important precursor of the so-called Ashcan School.

The field of American drawings and watercolors is a considerable one, rich

Edward Henry Potthast, *Meeting of the Members, Salmagundi Club.* Gouache; 16″ x 22″; 1905. Courtesy, De Ville Galleries, Los Angeles.

William Louis Sonntag, Jr., *His Farm in Vermont.* Watercolor on cardboard; 10½″ x 14½″; circa 1885. Courtesy, Signature Galleries, Chicago.

and fascinating. A closer look at the works of American artist/draughtsmen in galleries, museums, and exhibitions provides a greater understanding of the language of drawing. Even in a time of competitive bidding in American art, assembling a collection of watercolors by important artists of all periods is possible because the interest in American drawing has only just begun to gain attention both here and abroad. □

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EDITORS' SELECTIONS

Arts and Crafts and the Aesthetic Look

By John Loring

STRUGGLING OUT of the dilemmas of Victorian historicism, with all its "revivals" and its essentially dead Classical or Gothic decorative vocabularies, was a Herculean labor for late-nineteenth- and early-twentieth-century designers. However, under the leadership of William Morris, the Arts and Crafts Movement swept away the extraneous decorative enrichments, the inflated details of the amusing but aberrant styles of the Industrial Revolution.

Abstraction and Sensuality

Following Morris's plea for a logical organic style of extreme simplicity, the contorted, scroll-sawed, stamped, or lathe-made ornaments gradually vanished, and design headed into the twentieth century with a "clean" start. Morris gave back to design not only a handcrafted look but a flat "modern" surface; and, following him in rapid succession, Arthur Mackmurdo gave it a line; Charles Voysey relaxed its tensions; and Charles Rennie Mackintosh brought it abstraction and sensuality.

Interest today in the work of their American followers and counterparts has never been higher, as all phases of the American Arts and Crafts Movement are being reevaluated. As the look of the Arts and Crafts and Aesthetic Movements comes back into vogue with the "uncluttered look" and the taste for sublimated functionalism, many showrooms have lines coming directly out of the Arts and Crafts and Aesthetic styles.

Morris, Mackmurdo and Voysey all devoted considerable time to designing printed wallpapers and chintzes and their heritage is evident. Schumacher's cotton canvas print, inevitably named "Morris," although scaled up from its inspiration, typifies the strong outlines and flat interlacing of elongated leaves introduced by Morris with his revolutionary idea to design flat patterns for flat surfaces (an idea that never occurred to the Victorians). In "Charcoal," with beige, tan and gray leaves, it has the dark, somewhat Medievalistic look of Morris's best chintzes. In colorways, "Apricot," with a white background, and "Aqua," with brick and dull orange leaves, the look is modernized but not necessarily improved.

Fabric "Woodcuts"

Along with printed fabrics, Morris revived fine book printing at his famous Kelmscott Press, and the essentially two-dimensional look of the woodcut printing blocks used for his books—floral borders, tracery panels and fleuron line fillers—was echoed in fabric design in England and America. The silhouetted foliate tracery of Schumacher's glazed chintz "Douglas Fern" maintains their feeling; its honest design coupled with colors like

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continued from page 144

"putty" or "sage" has an appealing sober purity.

Some of the most straightforward Arts and Crafts designs on the market are fabric and clothing designer Laura Ashley's "Something Different" collection of correlated papers and fabrics for Raintree Design at Kirk-Brummel. Taken from old Welsh quilt fabric, designs like "Swansea," with its white tendrils, lily pads, and naturally, swans, on flat red, green, blue or blue-gray backgrounds, could be hot off the Kelmscott Press.

Other prints, "Caledonia" and "A Fine and Private Place," have a sparser surface coverage and more undulating line coupled again with a perfect stylization in two dimensions that recalls work of Morris's followers

"Morris," modernized Arts and Crafts canvas print from Schumacher.

Mackmurdo and the more Aesthetic Voysey. "A Fine and Private Place" is a fine proto-Art Nouveau design of a stag stepping from an amusingly stylized Medieval wood into the reversing linear curves of a striped brook—very *Craftsman*-coverlike in black on brown, and more Aesthetic in blue-gray or red on light buff.

Kirk-Brummel also has a challenging and intriguing paper by Charles Abér, "Geranium Lane," whose stretched-out and irregular three-stripe meanders of chocolate, pink and sand, or chocolate, dead yellow and beige break occasionally at bunches of drastically stylized geraniums. A marvelously offbeat design, the drift of its very long undulating lines recalls the "seaweedy"

continued on page 150

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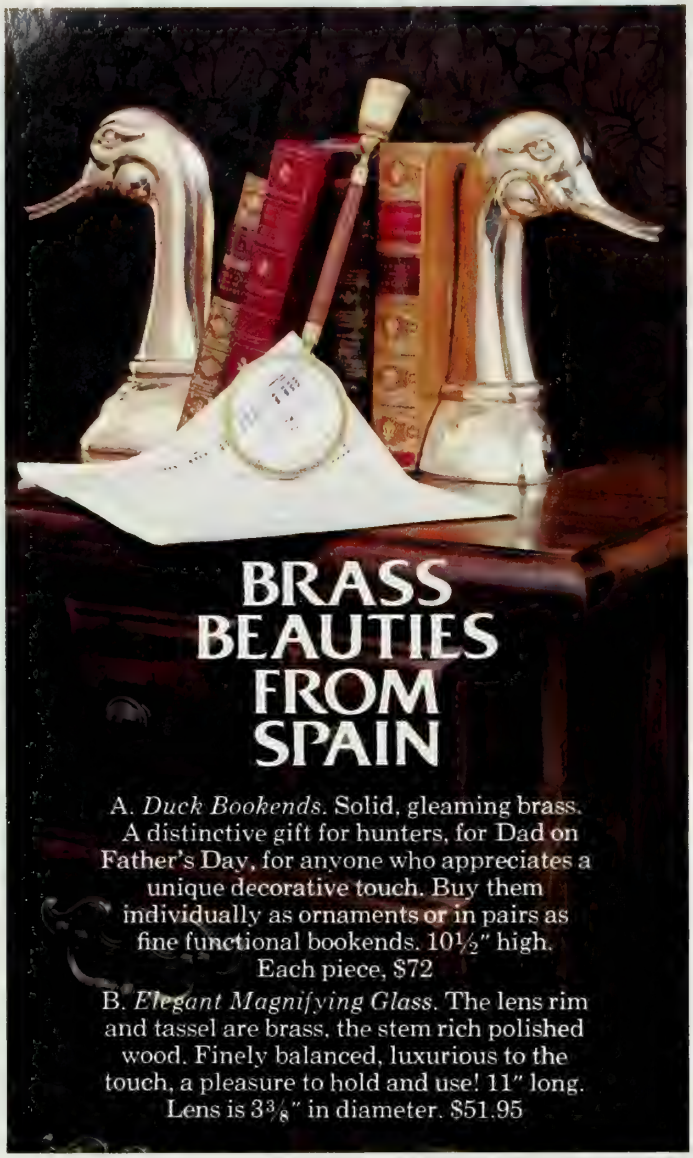

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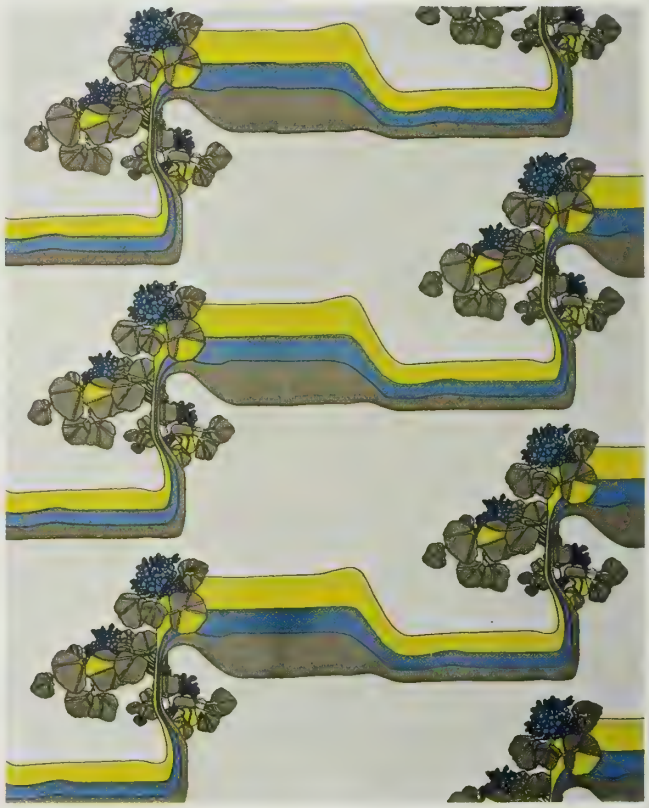
continued from page 146

effects of Mackmurdo's papers, and its colors and flowers recall the pink ground, flowers and geometries of Mackintosh's stenciled walls; although, here once again, there is a flamboyance and overblown scale that certainly doesn't suggest "a chaste, correct, Aesthetical existence," to quote *The Ballad of Bedford Park*.

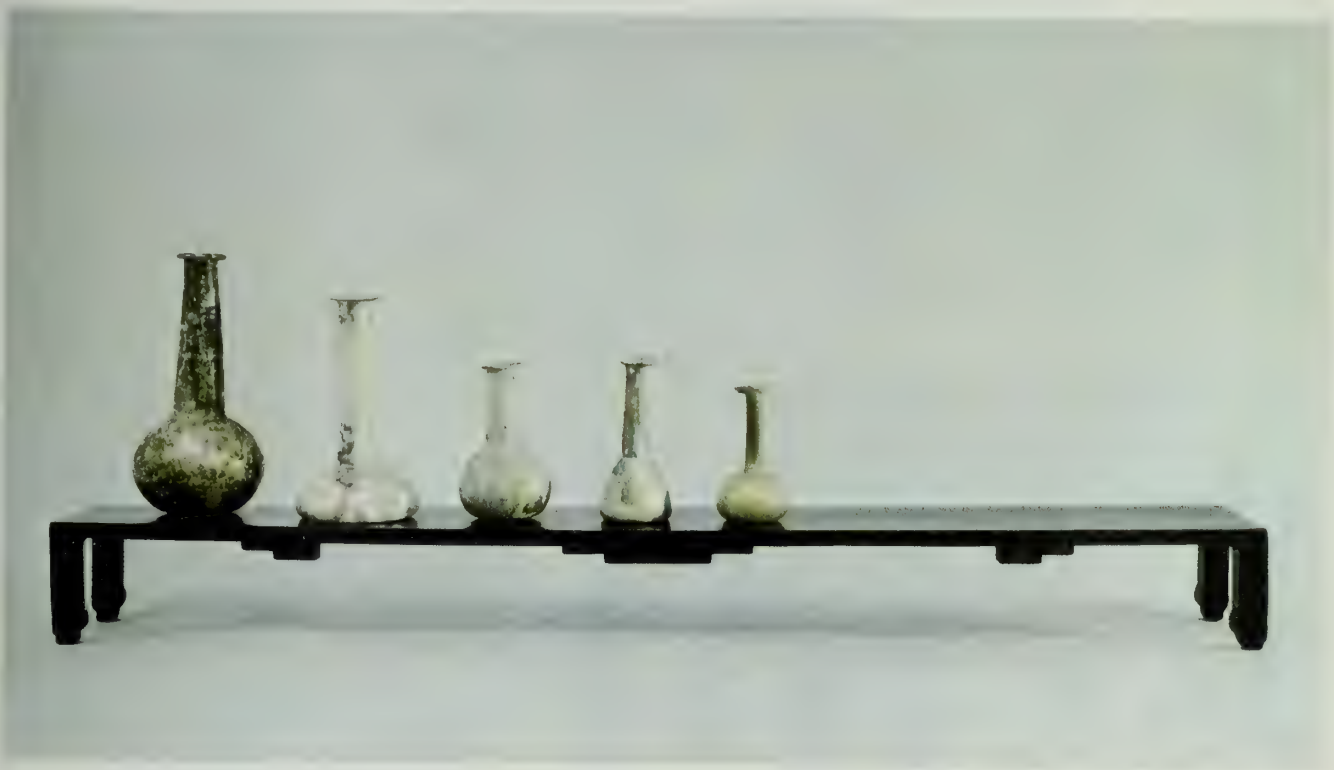
At André Matenciot, where all designs can be printed in all colors on all materials or papers, there are five fine prints whose flat patterns and "bright, hopeful cheeriness of design" would have found universal approval in protomodernist circles. A subtle evolution of style can be seen from the Kelmscott Press-type designs of "Biddy Bird," with its extreme sobriety and tiny birds compactly



Kirk-Brummel's "Geranium Lane" paper by Charles Abér.

inserted in quatrefoils, or "Hampton Court," with its static and handsome triangulated grid of foliage and fleurons, to the intersecting open tracery of "Carol's" big grassy thistle leaves and flowers—a descendant of Mackmurdo's famous "Single Flower" print, ca.1883. Again a more Aesthetic look is introduced with "Lila," a thoroughly relaxed, sparse and highly stylized motif of innocent and isolated clumps of small, two-color flowering plants in the Voysey tradition. The progression concludes with "Sandpiper," by Carolyn Nesbitt Levin, a marvelously linear print with the extreme elongation and verticality of design introduced by Mackintosh. His fusion of Puritanism and delicate sensuality are repeated

continued on page 152



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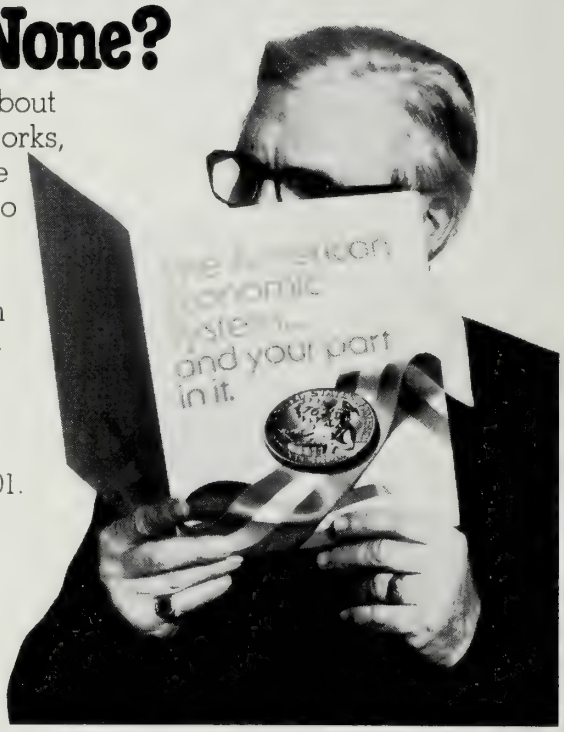

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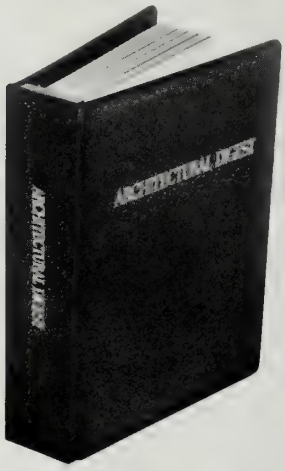

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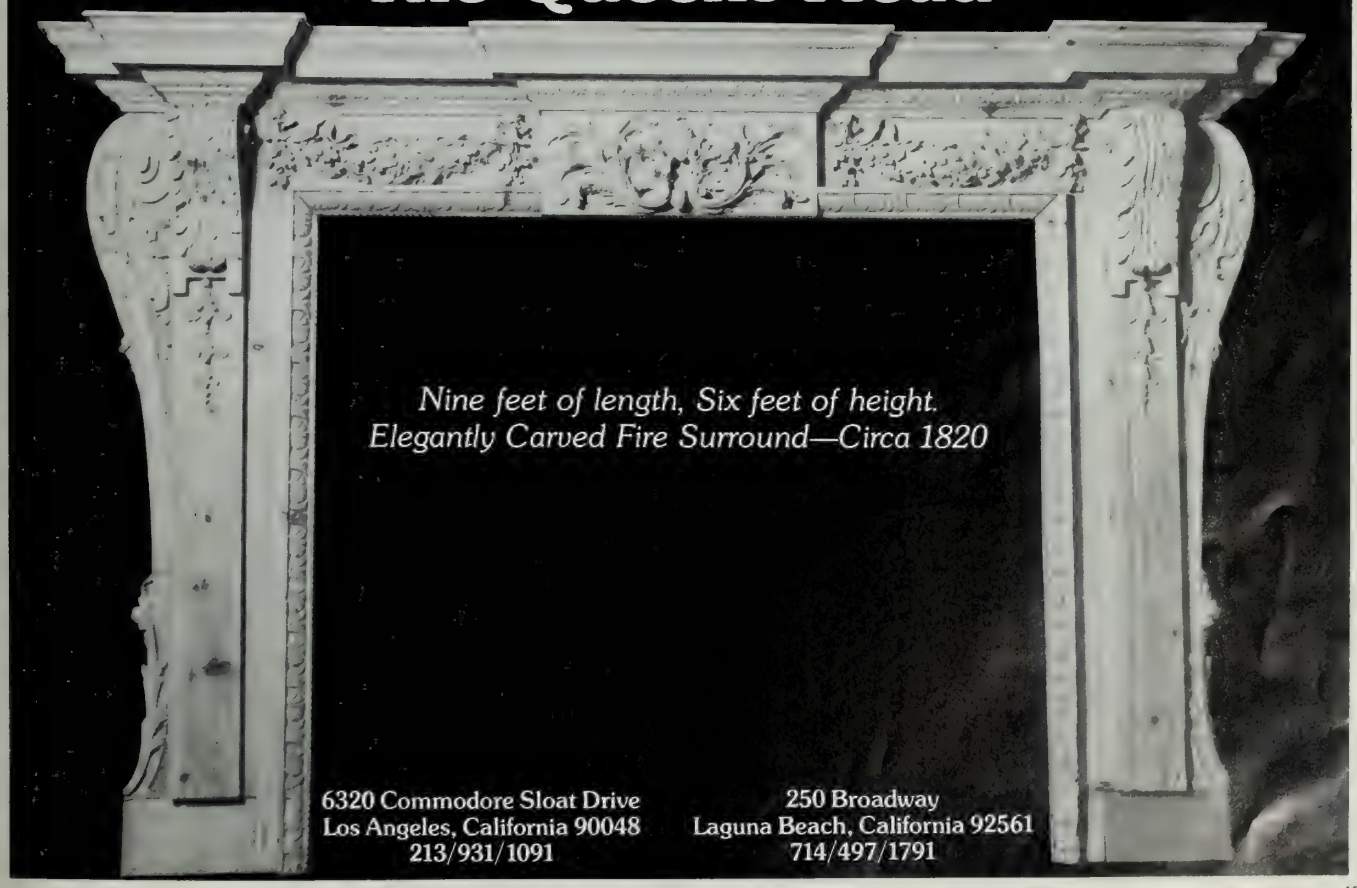

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the wicker works, 1977

continued from page 150

in the slender shafts of pale coral red that break in an occasional spiral against their sand background.

Although the remarkable tileworks that flourished in the American Arts and Crafts Movement, such as Moravian Pottery, Rookwood, Grueby Faïence and Tile, and the Mosaic Tile Company, are all long since defunct, Elon Tile continues to produce (in Mexico) a line of handmade wares. Their stylized birds and flowers, such as "Robin," "Swallow," "Flight," "Thistle," "Poppy," "Morning Glory," "Violets" or "Bouquet," have a simplicity, brightness and sparse flat coverage with broad possibilities; and their solid glazed tiles with gentle gradations in density of color might have found their way into Mackintosh's wall insets in their vibrant "Black," "Plum," "Chocolate," "Mauve," "Pink" and "Dark Blue."

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Severe, Serious and Unreal

The Arts and Crafts Movement didn't care much for rugs; and Arts and Crafts furniture is not generally reproduced. However, Atelier International carries the classic line of three Mackintosh reproductions edited by Cassina. The "Willow," "Hill House," and "Argyle" chairs fit into all three categories—Arts and Crafts, Aesthetic and Art Nouveau. All are made of traditional mortice and tenon ebonized hardwood. The well-known stark silhouette of a piece like the exaggeratedly tall "Hill House" chair with its typical, slender vertical shafts and ladderback ending in a grid of black lines has a severe, serious and unreal look typical of Mackintosh (as do the two other pieces); but it must be remembered that the originals in Hill House's main bedroom contrasted with the organic curves of built-in wardrobes and were accents in the white and violet color scheme of Mackintosh's room. Like all Arts and Crafts and Aesthetic Movement design, they must be clearly understood, to be used well, and they must be used well or not at all. □

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INTERNATIONAL ART MARKET

The Lissom Ladies of Louis Icart

By Howard L. Katzander

THE NAME will strike an immediate chord in the memories of those who were young in the twenties. It recalls delicate color etchings of long-legged women with small pert breasts barely concealed by flowing diaphanous veils, in boudoir settings, or drawn across the vision by eager borzois or greyhounds straining at their leashes. Louis Icart faded from American taste some time before World War II. Now he is back—with a bang.

Recently a new gallery named for Icart, an artist who bridged the Art Nouveau and Art Déco periods in Paris, has opened in New York's East Village art center, with a stupendous exhibition of works that roam the whole range of his fragile but extraordinary talent. The opening of the Louis Icart Gallery coincides with publication of a definitive book on the artist by S. Michael Schnessel.

In the years from 1910 to 1950, when he died, Icart produced some 1,200 to 1,500 etchings. Most of his more popular prints were issued in editions of 500, with some in editions of 300 and a few of which only 75 were pulled. There is no shortage of his work in the United States.

One of Icart's most popular etchings, *Zest*, was published in 1928 in an edition of 500; each sold at the time for $35. Today *Zest* is worth $650.

Most of his etchings came to America to be sold. The John Wanamaker store, then on the edge of Greenwich Village in New York, gave him his first exhibition in this country. There was a Louis Icart Society, an offshoot of the New York representative. Perhaps 500,000 of his prints were sold in the United States at prices generally under fifty dollars, and a surprisingly high percentage have survived the years.

In a way, Icart's oeuvre can be looked upon as constituting a small and much-sought-after stock issue, whose shares are highly marketable and are traded back and forth at ever-rising prices. The most expensive etching in the Louis Icart Gallery carries a price tag of $6,500.

Icart was, on the one hand, a boudoir artist, whose work was a cliché of the times. Typical is his *Grande Eve*, one of the expensive rarities, which adorns the jacket of Schnessel's handsome book. It shows a sleek Eve perched in the crotch of the Tree of Knowledge, with blond hair, carmine lips and shadowed eyes, encircled by the voluptuous coils of the serpent, who proffers the forbidden fruit.

Blue Alcove is one of the boudoir series, with rumpled bed, lingerie in disarray, the discarded gown—all suggestive of unmentionable delights. The boudoir etchings are the lowest in price, this one selling for around $350.

On the other hand, Icart was a serious painter, who strove always to break away from the frivolous stereotype of luscious young women that made him a fortune in the years between the wars. But his serious work was dismissed by critics, if only because he was painting in the Impressionist style of half a century earlier, in a world that had moved into new dimensions with Picasso, Braque and Klee. Thus, he never received the recognition that now is coming his way a quarter of a century after his death.

During World War II Icart produced a series of prints as well as a number of paintings on the war and the fall of France. His oils now bring

continued on page 156

Le Sofa, an etching done in 1937, was part of a series produced by Icart to capitalize on the American taste for Hollywood glamour. Works printed after 1920 bear a U.S. copyright. This print sells for $850.

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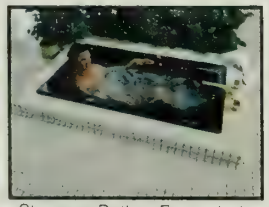

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Depth: 19".

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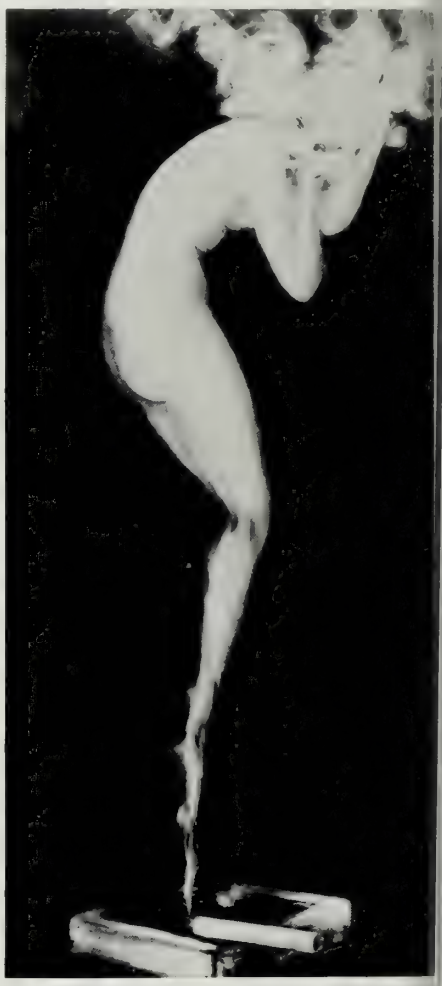
continued from page 154

from $7,500 to $15,000 in galleries.

The Icart gallery was opened by Mel Karmel and Hugh Barnes, both lithographers by profession. Karmel began a decade ago to collect Art Nouveau and Art Déco antiques. When he saw his first Icart etching, perhaps five years ago when Icart's best could be purchased for $25 to $35, he was carried away by the quality of the artist's work and began buying every print he could find. Most of the prints in the gallery are from his own collection, and most were bought before they became popular.

Recently, in response to the demand for his works, reprints of Icart etchings have been issued. They are readily distinguishable from the originals, with a magnifying glass, which shows up the telltale dots of mechanical lithography. Until 1927 or thereabouts, Icart etchings were numbered in sequence as they came from the press, and each marked with the number of impressions in the edition. When edition sizes reached 500, Icart ceased numbering them, but continued to sign them in pencil. Sometimes the United States galleries distributing his works added the edition numbers, so these often are not consistent. Some works carry a code number, indicated by a letter followed by numerals, instead of edition numbering. Works printed after 1920, when his popularity began in the United States, bear a United States copyright line in the top right or left border of the print. Proof copies often did not carry the copyright line, as they were not intended for sale in the United States. Another identifying mark that appears on Icart prints is a seal in intaglio, of the Moulin de la Galette windmill, a Paris landmark that Icart could see from the windows of his Montmartre home. Only the works produced after 1920 bear this seal and of course that could be copied by persons making reproductions.

As to value, rarity is one factor, condition another. The prints that were sold by the gross in the United States often were trimmed to the print line or were glued to mats in the framing. Collectors look for the rarest prints, particularly the few published and distributed mainly in France before Icart achieved popularity, some in editions of only twenty-five or thirty impressions. The boudoir prints are



Illusion. The French title was *Tabac Blond,* which is the way Parisians refer to Virginia tobacco—and to long-stemmed blonde American beauties. It is one of the rarest, at $3,750.

likely to be less costly than the rarer prints on other subjects.

As for those who buy for investment, Icart had a few words. He said: "It is not necessary to be a connoisseur to make a good acquisition. Ignore the signature. If the work pleases the eye at the same time as it enchants the spirit and incites reverie, it is good. The money invested will repay itself for something that touches one soul will surely capture another." □

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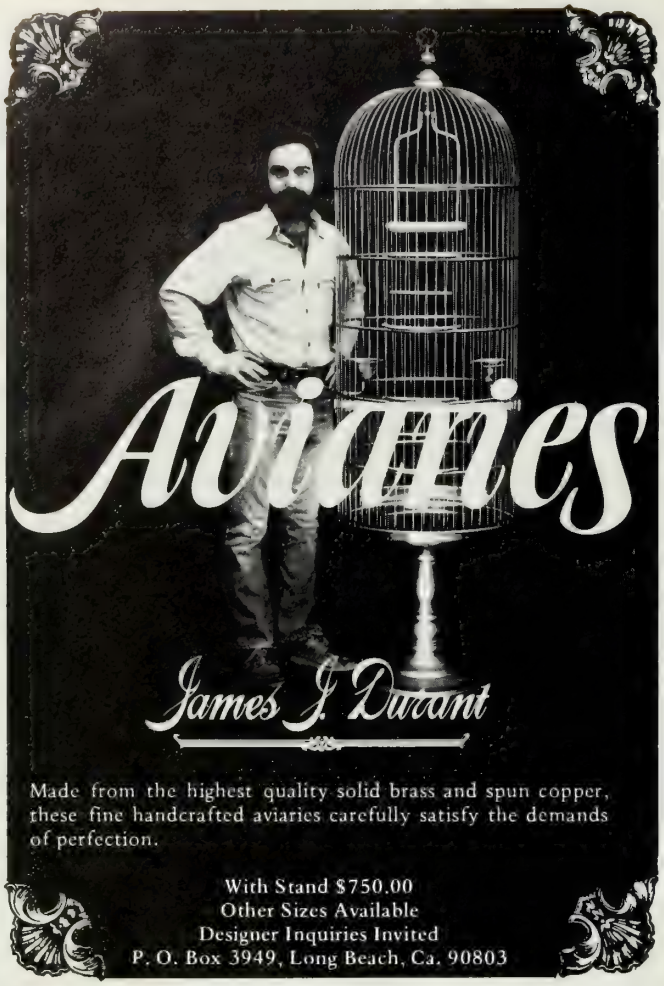

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DESIGNER'S TRAVEL NOTES

Maurice Bernstein in Colombia

By Peter Carlsen

MAURICE BERNSTEIN is a habitué of several cultures. "I was born and raised in Egypt, went to school in the United States, worked in Paris and returned to New York, and then, almost fortuitously, discovered Colombia."

An interior designer whose work is in an essentially modern idiom agreeably touched with exoticism, Mr. Bernstein is the sort of composite international personality who once seemed to be a fixture of every great capital, but who now seems to belong to a vanishing race in most cities save New York. "This may sound quite strange, even contradictory, but Colombia reminds me in an almost subliminal way of my early life in Egypt," says the soft-spoken Mr. Bernstein. "It must have something to do with the pace of life there, the innate friendliness of the people, and of course the sense I have of coming home every time I step off the plane."

Rich Indian Heritage

Colombia is not a particularly large country by South American standards, yet it contains an extraordinary variety of scenery, as well as a fascinating ethnic mix. "The Spanish spoken in Colombia is said to be the purest on the continent," explains Mr. Bernstein, "and the imprint of the mother country is still vivid in all parts of the nation, but Colombians are also very proud of their particularly rich Indian heritage. Almost every house has some pieces of pottery or a gold trinket or two on display.

"Don't expect to arrive at your hotel and find local society waiting to receive you with open arms. Colombian life is very private; one needs entrée."

Maurice Bernstein's own introduction to the charmed circle of the Bogatán *gratin* began in art school. "I was a foreigner in New York. Shy and nervous. And so was William Piedrahita. We became great friends. After he returned to Colombia, he would constantly suggest a visit—but I always put it off. Do you know that feeling one has about the unknown? It all seemed so far away and difficult. Finally, after an exhausting period of my life, I let William persuade me to come down. 'But *only* for two weeks,' I said sternly. And I stayed six months!"

A Contradictory Country

It was the beginning of a love affair between Maurice Bernstein and the lush contradictory country he now visits about twice a year. "When I arrive in Bogotá, there are usually about three cars full of friends at the airport. Everyone explodes with enthusiasm—and I know I'm home! Colombians love to entertain, they love to talk about fashion, music, the arts—they are the most marvelously well-informed people."

continued on page 160

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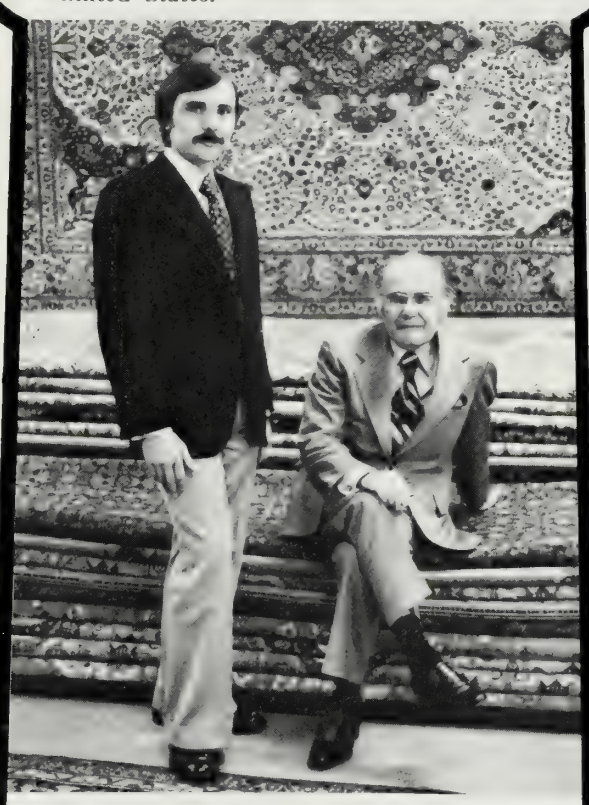

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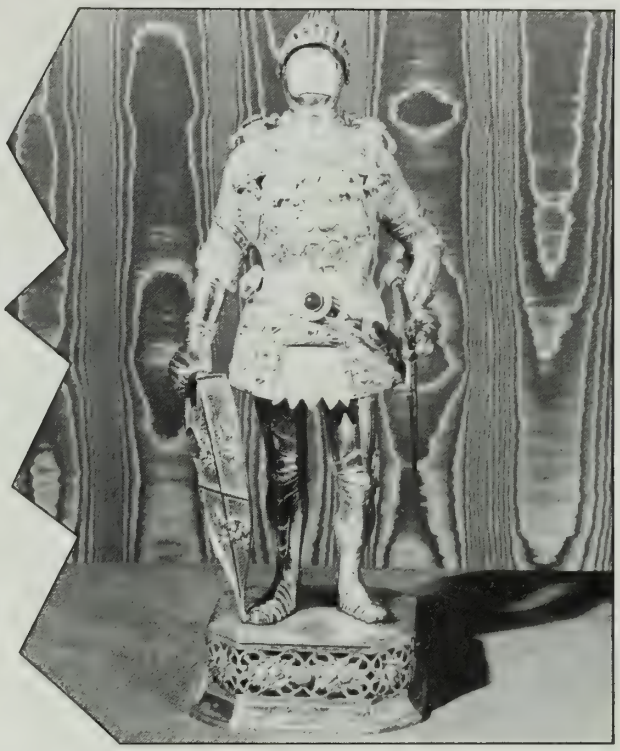

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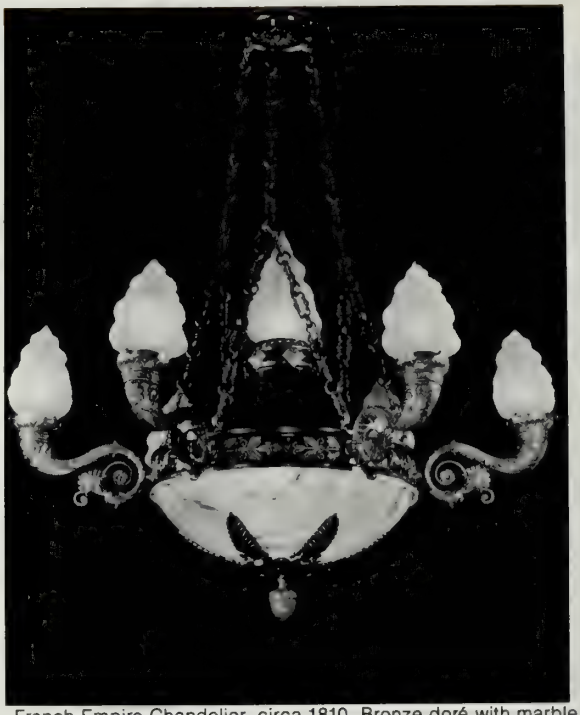

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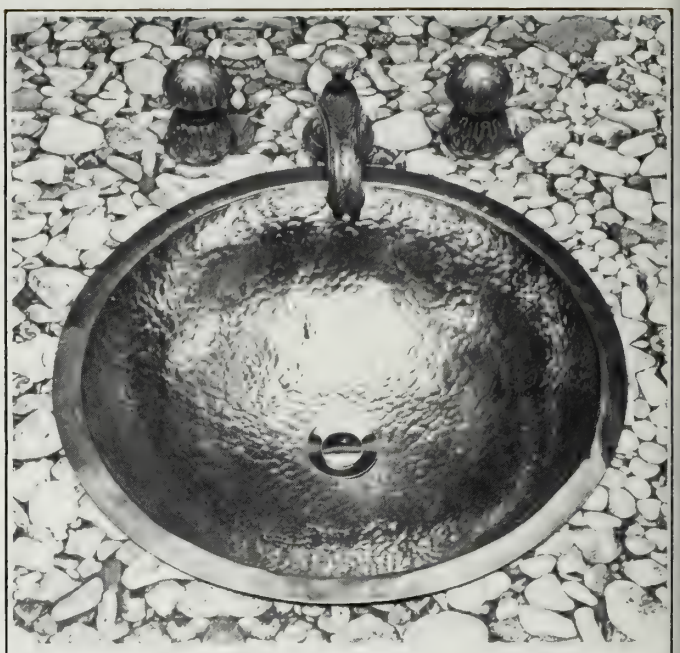

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DESIGNER'S TRAVEL NOTES

continued from page 158

It would be a very superficial impression indeed, had Mr. Bernstein's experiences been confined to the salons of the capital. "I feel I know the country intimately," he says. "I've been in the Andes, gazed at the Pacific and the Caribbean—you do realize that Colombia is the only South American country that has two coastlines—and even crossed Los Llanos, the flat cattle-raising country that rolls away toward the Venezuelan border."

But it is always the allure of Bogotá that engages Mr. Bernstein's attention. "The city is not particularly beautiful," he explains. "It's much more the quality of life. There is a luxuriousness to existence that has quite vanished from the northern hemisphere."

Eating out in Bogotá is an adventure, warns Mr. Bernstein. "Perhaps it is better to persuade Colombian friends to prepare characteristic dishes at home. . . ." However, he does recommend Casa Vieja and one of its specialties, *ajiaco con pollo,* a delicate stew prepared with three varieties of potatoes, unique to Colombia, and of course, chicken. A savory bowl of *frijoles*—a kind of kidney bean—can also be safely undertaken at the restaurant of the Tequendama Hotel—incidentally, Mr. Bernstein's favorite place to stay in Bogotá.

"THERE IS A LUXURIOUSNESS IN RIO, WHICH HAS VANISHED FROM THE NORTHERN HEMISPHERE."

Shopping is another experience to be approached with a little foreknowledge, continues Mr. Bernstein. "The government runs a series of stores across the country called *artesanias de Colombia,* which carry the very best of local arts and crafts. Pottery, straw and leatherwork of a carefully controlled quality and design excellence can be found. And then there are *ruanas.* These poncholike garments are usually made of raw wool, but can also be found in fine silks or cottons, for evening wear.

For pre-Columbian treasures, Galleria Cano offers a sensitive and fairly priced selection.

Emeralds are found at their best at Joyeria Bauer. And for a candid view of the local scene, Mr. Bernstein suggests afternoon coffee and pastries at Oma, where the stylish young of Bogotá congregate.

The Rare and Exceptional

One of the world's most sumptuous collections of the rare and the exceptional is to be found in Bogotá. "The Gold Museum is staggering," says Mr. Bernstein authoritatively. "The most refined and delicate objects from the Indian culture are on display. For anyone interested in design in miniature, the place is indispensable."

Mr. Bernstein was about to tell us more about Colombia's incomparable emeralds, when the phone rang. "It's Bogotá," he whispered, "they want to know when I'm arriving on my next visit!" □

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INTERNATIONAL PROPERTIES

Legends of Romance
By June Gader

AMONG NUMEROUS romantic notions that I have cherished but discarded, one persists—to someday choose a home, not by its looks, but by its legends. Imagine. You close your eyes and listen to the tales of ancient gods or hidden priests or pirates; of a forbidden romance that flourished in the garden; of a doomed but courageous battle fought, centuries ago, upon that field. Having listened, you select. Yes, I would love to live among these particular memories and to listen to the whisperings of these particular ghosts. If you happen to share my impractical dream, here are a few remarkable legends by which you may select a home—or a castle—today.

The Legend of Killochan
"Three sufficient spears on Christmas Day."

Robert the Bruce is a magic name to those for whom ancient Scotland conjures up the romance of fierce battles for freedom, of colorful tartans, of intensely loyal clans. The Bruce freed Scotland from England's tyranny in the fourteenth century; he also confirmed an earlier charter for *Killochan Castle,* which had been granted to the Cathcart family, with this proviso: that the baron should furnish the king "three sufficient spears on Christmas Day at our head Manor of Turnberry." Descendants of the Cathcart family lived in this glorious castle near Girvan in southwest Scotland until 1954. The troops of Charles II were quartered here during the Restoration. Many secret panels and chambers have been discovered in the castle. Dreams survive here. Ghosts, surely, abound in considerable profusion.

Perhaps I should tell you nothing more, except that there is so much more to tell. Of the forty-five-acre main property that sweeps through woodland parks up to a verdant lawn sheltered by huge trees, and to the entrance of the castle itself. Of the immense drawing room—once the Great Hall where the clan used to feast—with its superb eighteenth-century Adam paneling and magnificent open fireplace, its modern comforts, its hidden staircases, secret panels and tunnels, and sixteenth-century timber floor. Of the lower level, with its Medieval vaulted kitchen, wine cellar, guardroom, dungeon and armory. Oh, there is the stair tower, with its sixteenth-century inscription; the three upper floors containing six luxurious bedroom suites; the separate caretaker's flat across the courtyard; the separate Close House—almost a mansion itself—an early nineteenth-century stone building with numerous bedrooms and outbuildings, which was called the "Batchelor's Annexe." As you would expect, there are gardens—including an enchanting eighteenth-century walled formal

continued on page 164

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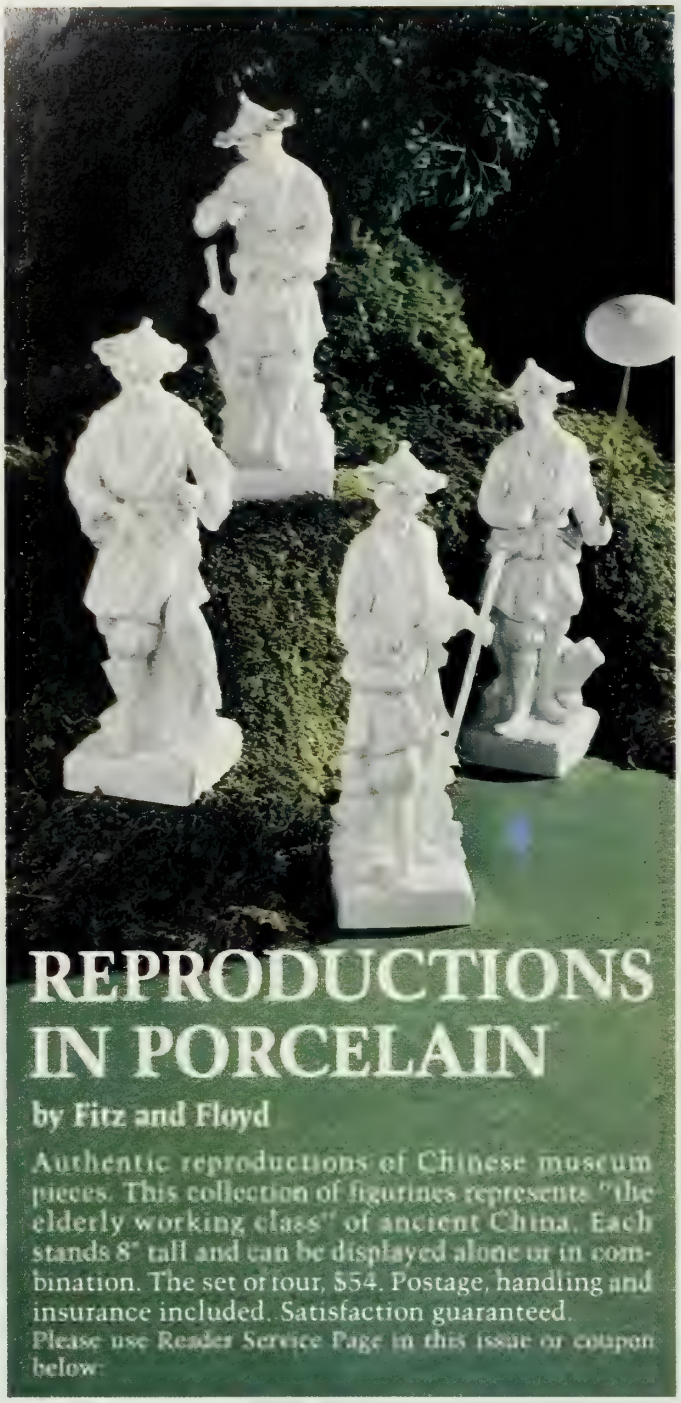

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continued from page 162

garden with rose borders and camellias and azaleas, because the climate is temperate; there is a heated greenhouse and an unheated one; there is a bounteous kitchen garden. There also is a field where a prize stud of Shetland ponies roams. Aside from this, Killochan includes a nine-acre property with two 'cottages,' that is, large and complete houses with lawns and gardens. Near one of them, *Pheasant Cottage,* stands "The Baron's Stone of Killochan," which was used for sacrificial rites. It dates from the Ice Age. Of such things and legends dreams are made. £180,000 (plus agent's fees) from Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

The Legend of San Michele a Doccia
"Michelangelo worked here."

Just as the Stately Homes of England all seem to have ghosts, so the magnificent villas of Italy all seem to have legends, and *Villa San Michele,* situated on the hill of Fiesole overlooking Florence, is no exception. Usage of the site, with its view stretching far across the Arno and its clear-flowing natural spring, is recorded back to Etruscan times; but it was in the sixteenth century that Michelangelo designed the gracefully arched Franciscan monastery that has turned into today's incredibly lovely villa. There are columns and pediments, courtyards boasting the Davanzati family crest designed by Donatello (the Davanzatis donated the land to the Franciscans). Dark tales of religious rivalries and clandestine plots haunt the property's history until the early 1800s, when Napoleon suppressed religious institutions and the villa was turned to lay uses. World War II damage might almost be called a blessing: the unsuitable Victorian decorations added by an American owner of the early twentieth century were destroyed; the Parisian who purchased it after the war restored the villa to a nearly pure original state, incorporating all the necessary comforts and modernizations in the process.

MANY SECRET PANELS AND CHAMBERS HAVE BEEN DISCOVERED IN THE CASTLE.

Villa San Michele today is in superb condition. The arched, vaulted loggia, which runs the entire view-length of the building, just might be the most heavenly spot in the world to enjoy a leisurely breakfast or an early cocktail: it catches every flower-scented breeze, and the view is breathtaking. There are enough bedroom suites with fireplaces, enough splendid drawing rooms and sitting rooms, to make this a wonderful small hotel. Kitchen and service rooms offer every convenience. Behind the house, gardens resembling the flower-filled meadows of early

continued on page 166

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continued from page 164

quattrocento Florentine paintings lead to a thick woods of ilex and other evergreens. Two solitary small stone chapels serve as a reminder of the villa's legends and its religious past. $1,600,000 unfurnished, or $2,100,000 furnished, from Hugh de C. Cartwright, Premier Properties, 30a Sackville Street, London, W1, England.

The Legend of King's Landing
"The Law of the Splintered Paddle."

In 1783 a young warrior, Kamehameha, landed at Papai Cove on the Island of Hawaii on a secret plundering mission. He caught his foot in a cleft of lava and, thus helpless, was set upon by his intended victims and struck so hard with his own canoe paddle that it splintered. Somehow he survived. Years later, Hawaii's first king returned to Papai Cove, sought out the men who had molested him, and acknowledged his own fault in attempting to plunder their camps. He proclaimed then

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"The Law of the Splintered Paddle," Hawaii's first "Bill of Rights," which is still on the state's books: "The old, the helpless and the young shall sleep by the roadside and none shall molest them on pain of death."

I rarely describe in this column a property that does not have a residence on it—but this particular plot—2,000-plus acres—is different. It might be considered a symbol of all that still is wild and beautiful and uncommercial in our most tropical and unusual state.

King's Landing is simply gorgeous. A three-mile stretch of incredible coastline has, at its center, a perfect crescent—three hundred feet wide—the same Papai Cove that King Kamehameha visited two centuries ago. The beach is black sand, backed by miles of grassy hills sheltered by palms, with offshore reefs that protect the cove for swimming. Further along the shore, rugged lava formations contrast with the greenery of pine groves, the frothy white of the breakers. There are hidden fish ponds here, pools emblazoned with water lilies, an abundance of tropical flowers—orchids, hibiscus, plumeria—and fruits, including guava, mango, papaya, coconut. There is also, most importantly, a well that provides one million gallons of fresh water daily—a valuable asset if you should choose to turn this remarkable property into the residential/resort center for which plans already have been drawn. Just six miles from Hilo Airport, this is ideal land for such a purpose. But if I were buying this royal heritage, I would be greedy. I would build a small colonial-style house on one of the gentle hills, and live privately with the legend of the splintered paddle. $18,000,000 from A. Blair Duffy, Jr., Previews, Inc., 44 Montgomery Street, San Francisco, California 94104. □

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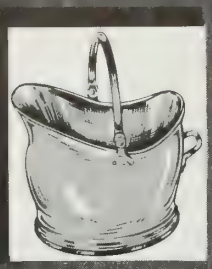

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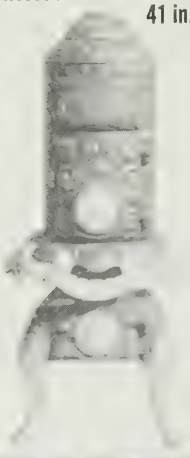

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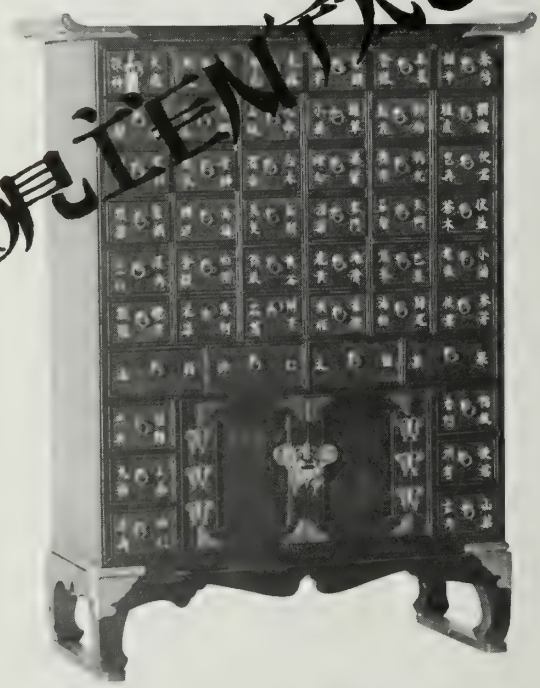

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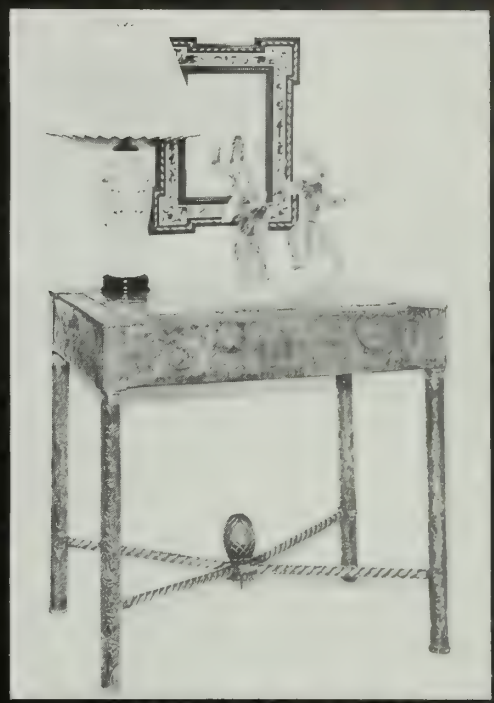

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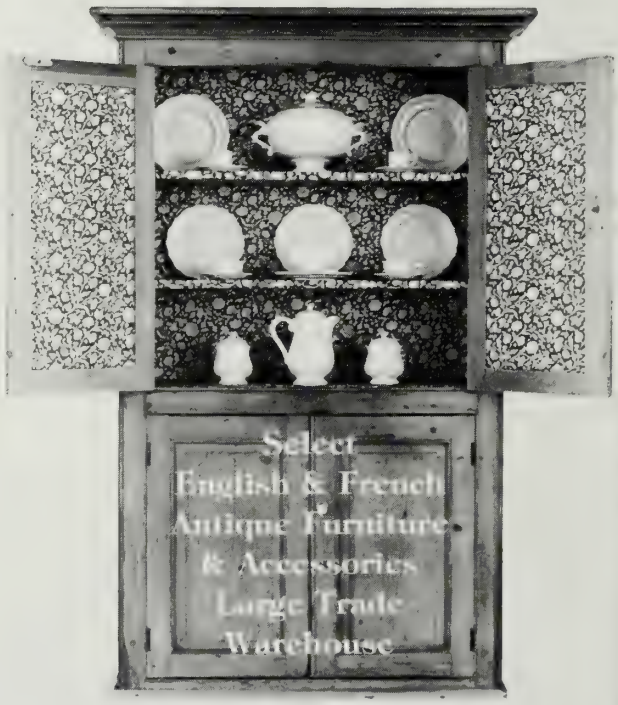

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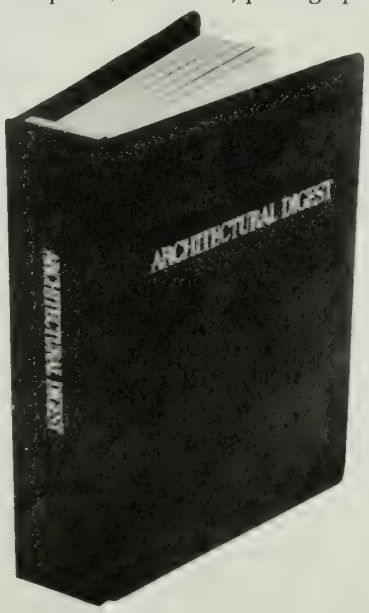

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_____ MAY/JUN 1975/ Discovering the Best International Interior Design: London, Rome, Paris; The Stavros Niarchos Yacht; Jean Kerr's home; Empire Furniture.

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_____ SEP/OCT 1976/ Yves Saint Laurent's Paris Duplex; Freddie Fields's Beverly Hills Home; An Ancient Italian Fortress.

_____ JAN/FEB 1977 The Papal Gardens; Gramercy Park Townhouse; Villa near the Bois de Boulogne; Architectural Digest Visits Giorgio de Chirico.

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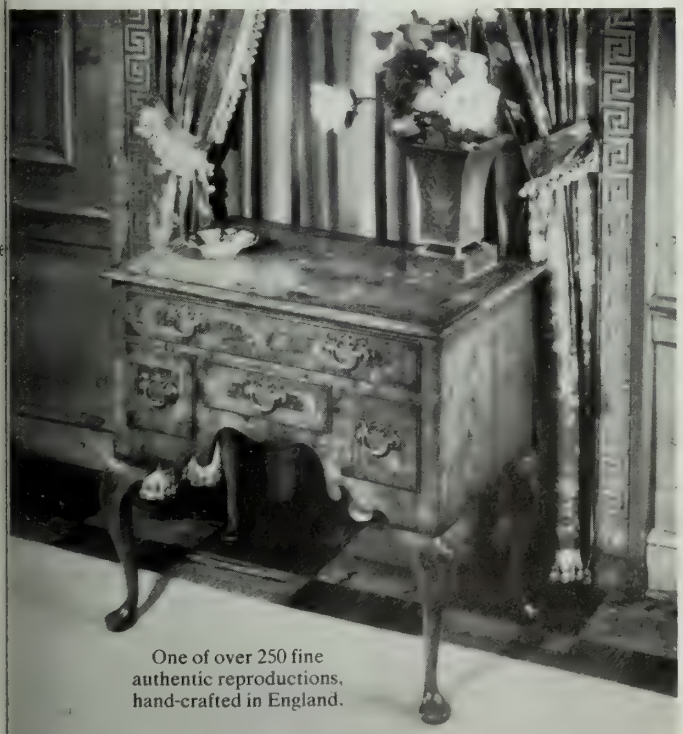

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VENICE NOTEBOOK

An Imperishable Memory

By William Murray

ALL LOVERS OF VENICE were greatly cheered recently to hear that nothing is seriously wrong with the famous bronze horses adorning the façade of St. Mark's. Experts had been saying for years that the four steeds, one of the city's great wonders, were in danger of rotting away from the corrosive effect of the polluted vapors being wafted daily over the lagoon from the shipyards, oil refineries and factories of nearby Mestre and Porto Maghera, the big industrial suburbs on the mainland where half of Venice's 366,000 residents now live. It seems that all the horses needed to protect them, mainly from the streaking effects of dirty rain, was a roof over their heads.

Summer Carnival

Such concerns do not trouble the tourist industry, which continues to flourish. From May to September the canals are still packed with open-mouthed visitors being bounced about in gondolas and motor boats from sight to sight, event to event, while every day becomes an occasion for the local authorities to celebrate something or other for people to gawk at, whether a religious festival, a regatta or the re-creation of some often quite spurious historical happening. Every two years there is a modern art festival called the *Biennale,* which never fails to cause an entertaining scandal and end up in furious public bickering between various artistic factions, and once a year the movie people arrive for their annual Film Festival, which quickly converts the city into a floating marketplace, where the intrigue is only slightly less thick than in the less-glamorous era of the Inquisition. Venice during the summer is a carnival, and not for the timid.

Venetian Prices

It is not for the poor, either. Venice has to make it through the gloomy winter months almost entirely on what she can earn during the active summer ones. The entire city becomes, in the words of an English travel writer, "one great itchy palm." Prices during the season are the highest in Italy, with rooms in the finer hotels costing as much as $100 a day, meals in such gourmet restaurants as Antico Martini and Harry's Bar averaging $20, and drinks in the better cafés pegged at $5.

Nor is Venice in summer the ideal place to shop; certainly not for bargains. Almost everything, from ivory and coral, gold and silver jewelry, to leathers and ceramics and handicrafts, is cheaper elsewhere in Italy.

Still, for the tireless and the affluent, Venice in season can be fun. Every day provides a kaleidoscope of visual delights, and it is surely the best city in the world for people-watching, whether sitting at the Quadri in Piazza

continued on page 172

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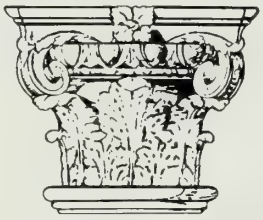

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THE HORCHOW COLLECTION

VENICE NOTEBOOK

continued from page 170

San Marco, while an orchestra of dinner-jacketed ancients massacres Cole Porter, or hunched up in a corner of Harry's Bar, now frequented not only by jet-setters, bored aristocrats and movie gypsies, but German tourists and coveys of dark-suited Japanese camera fiends, all paying tribute in their own odd ways to the ghost of Ernest Hemingway. And if all else palls, out on the elegant Lido there is always the Municipal Casino, within whose icy walls players of roulette, *trente et quarante,* blackjack and craps can be observed placing sizable bets, and where, on certain memorable nights, contenders at *chemin de fer* wager with genuine gold chips.

Venice, of course, has always been two cities. She is at her best, I feel, in winter, when the tourists have all gone

LA SERENISSIMA IS SHROUDED IN FOG AND RAIN AND THE MEMORY OF HER LOST GRANDEUR.

home, the luxury hotels have closed and *La Serenissima* is shrouded in fog and rain and the memory of her lost grandeur. This is the time to really enjoy her, without having to push and shove for every inch of space.

The city proper is small, about two miles long and a mile wide, and can be crossed on foot in a couple of hours. Or it can be explored for a lifetime. Venice is a fascinating maze of alleyways crisscrossing each other in every direction over the 117 tiny islands that comprise the archipelago on which the city grew, waterlogged and magnificent, even in decay. Anyone who arrives here for the first time, cruising down the Grand Canal, with its churches, palaces and graceful arched bridges, is immediately struck not only by the absolute uniqueness of the sight but by a sense of history so strong that it can almost be tasted. To get the full flavor, though, you have to walk, to lose yourself within Venice's labyrinthine mysteries. Each little alley will provide a new surprise.

An Imperishable Memory

"I should have preferred to ride through the streets of Venice," comments W.S. Gilbert's Duke of Plaza-Toro in *The Gondoliers,* "but owing, I presume, to an unusually wet season, the streets are in such a condition that equestrian exercise is impracticable." Gilbert was joking, but in recent years the joke has become all too real. Every winter now parts of Venice slip temporarily, but for days at a time, under the waters of the lagoon and pedestrians crossing Piazza San Marco, for example, have to do so on flimsy wooden causeways hastily thrown up for the occasion. Perhaps someday the whole city will sink permanently back into the sea, leaving behind only an imperishable memory of past wonder. Many Venetians, exhausted by tourism and the annoying burdens of history, might not mind at all. My own guess, however, is that Venice, unlike Disneyland, will somehow survive. □

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MAY/JUNE 1977

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INTERIOR DESIGNS
The Collectors: John Butler's well-choreographed New York apartment. Jay Spectre remodels a Chicago apartment with drama. William Gaylord's new apartment on San Francisco's Russian Hill. Rubén de Saavedra's weekend beachside pied-à-terre. Antiques dealer Spero Arbes's home—a European atmosphere. Kalef Alaton and Janet Polizzi bring California warmth to Portland.

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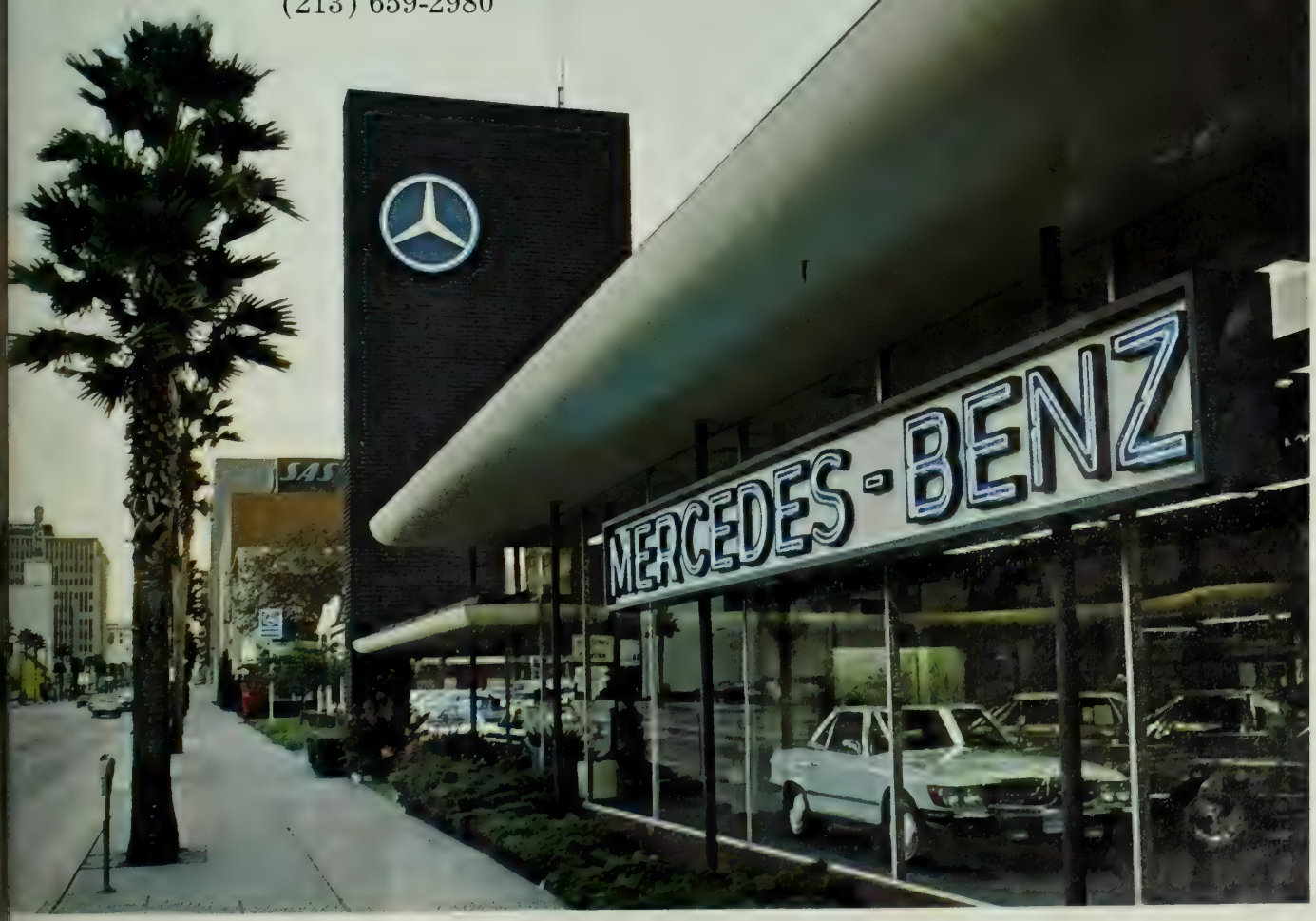

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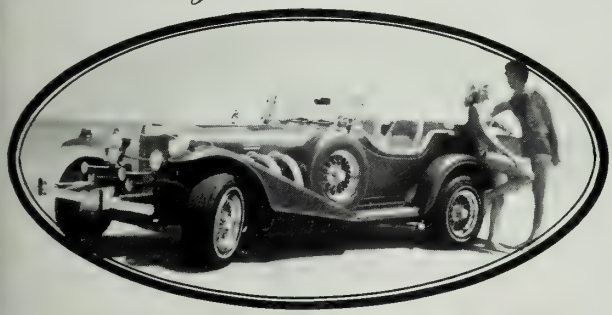

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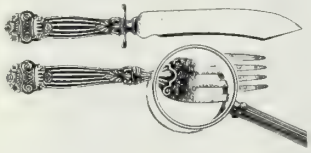

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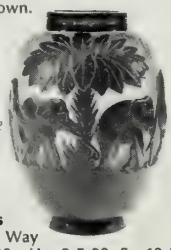

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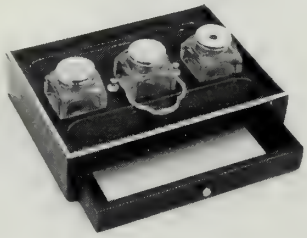

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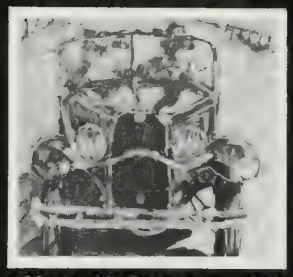

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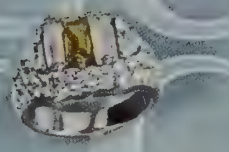

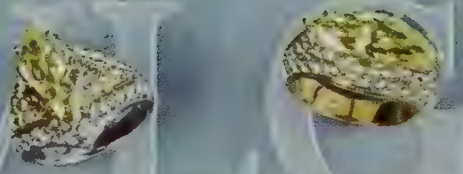

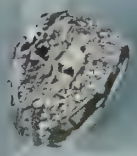

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TABLE OF CONTENTS

May/June 1977:
Volume Thirty-Four/Number Four

Cover: The Living Room of Rubén de Saavedra's Fire Island beach house. Featured on page 90. Photographed by Daniel Eifert.

INTERIOR DESIGN

Function, Form and Style 58
Remodeling a Chicago Apartment
Interior Design by Jay Spectre

Home Port: London 64
On Board *My Gail*
Yacht and Interior Design by Jon Bannenberg

The Past is Present 68
At Home with Antiques

Focus on Detail 84
San Francisco Designer's Own Milieu
Interior Design by William Gaylord, ASID

On Fire Island 90
Contemporary Solution for a Beach House
Interior Design by Rubén de Saavedra, ASID

Chicagoan's Palm Springs Retreat 102
Carefree House Designed for the Desert

Reprise 108
A Nostalgia for Paris

Warm Palette for the Northwest 138
California Designers in Oregon
Interior Design by Kalef Alaton, ASID, and Janet Polizzi

Villa in Marrakech 150
Sophisticated Mélange of Europe and North Africa

ART AND ANTIQUES

Painted Furniture 114
The Whimsy of *Faux* Finishes

Two-Dimensional Multiples 132
New American Editions

SPECIAL FEATURES

The Collectors: 74
John Butler in New York
Interior Design by Melvin Dwork

Dolls' House Masterpiece 80
A Miniature of Sheldon's Tavern

Architectural Digest Visits: Erté 94

Pauline de Rothschild 118
The London Flat of the Late Baroness

Ledreborg Castle 124
An Eighteenth-Century Danish Manor House

Images of Japan 144
The Orient in Bel-Air

Letters from Readers **8**/ People Are the Issue **14**/ Guest Speaker **20**
Russell Lynes Observes **28**/ Van Day Truex on Design **34**/ Design Dialogue **46**/ Collector's Close-up **54**/ International Art Market **172**
Editors' Selections **182**/ Previews **190**

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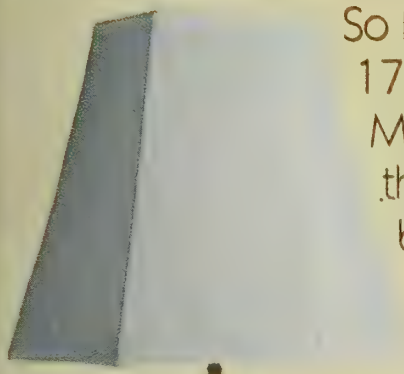

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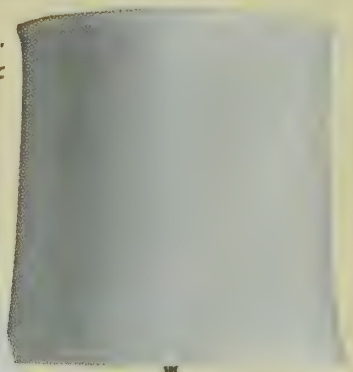

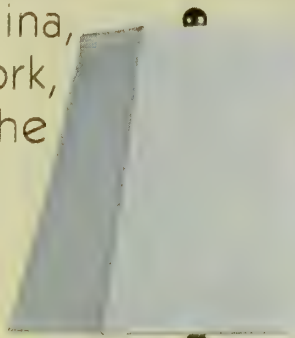

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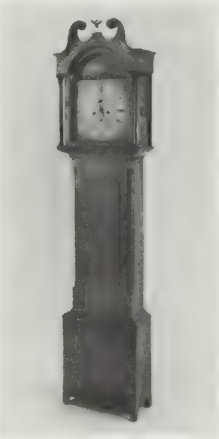

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LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

The excellence of *Architectural Digest* is evident in every issue, and I am anxiously looking forward to the expansion to nine issues a year . . . maybe someday we will see twelve glorious encyclopedias of interior design per year. Not only is *Architectural Digest* a photographer's "Paradise Island," the literary talent enhances each issue.

Natalie Hultman Darby
Shenandoah, Georgia

I am very interested in Mr. Dickinson's theories on the art of simplicity ("Design Dialogue," November/December 1976 *Architectural Digest*). Do you think it possible for *Architectural Digest* to publish some of his interior designs? I appreciate, of course, that it is not easy to satisfy everybody, but personally, I would like to see more contemporary American furniture and interior design.

E. Bernardi
Pretoria, South Africa

I had to laugh when I saw an article stating that the median income of subscribers to *Architectural Digest* is approximately $60,000 yearly. This is just to let you know that as a less-than-affluent secretary, I think it is worth penny pinching to subscribe to your lovely magazine.

Patsy Hill
Roswell, Georgia

I treasure every copy of your fabulous magazine. One small complaint, however: I have to keep flipping back and forth, reading the thumbnail sketches of designers and owners in "People Are the Issue" that correspond to the articles and photographs of their interior designs.

George Prahl
Murfreesboro, Tennessee

It seems *Architectural Digest* has always been in my family, and over the years I have come to believe that one of the unique aspects of the periodical is its ability to keep pace with ever-changing values in both design and society as a whole. You have carefully incorporated a much broader cross section of design (the criterion being only style). This I find most pleasing and admirable.

Robert Stuffings
Robert Stuffings Interiors
Lakewood, Colorado

continued on page 10

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LETTERS FROM READERS

continued from page 8

Thank you for a beautiful article ["Papal Gardens: Castel Gandolfo," January/February 1977 *Architectural Digest*] on the spectacular gardens and home of my ancestors.

Elizabeth Jane Gandolfo
Boston, Massachusetts

I cannot thank you enough for so beautifully depicting "Casa en España" and "A Villa Near the Bois de Boulogne" in your January/February 1977 issue. It was as though you did them for me, personally, since it has been my husband's lifelong ambition to live abroad. After seeing the lovely grounds and superb quality in the furnishings of these two residences, I am greatly encouraged and doubly inspired. Thank you for helping me to make this difficult decision an easier one.

Mrs. Irving A. Cole
Beverly Hills, California

As a young first-year design student, it is both refreshing and stimulating to find in your magnificent journal such a truly contemporary and modest living space as that of Californian Thomas Allardyce (*Architectural Digest*, January/February, 1977). His ingenious display of refined yet affordable elegance is most awe inspiring.

R. Mel Bryan
Barrie, Ontario, Canada

I am a junior in interior design at Iowa State University. You might be interested to know that your magazine was recommended to us as a reference for coursework.

Sherry Lynn Smith
Ames, Iowa

As an architect and a collector I am very much aware of organized clutter. A collectable art object, aside from the joy of possession, should also be visually enjoyed and admired. I was totally amazed at the disorganized clutter of Leonard Stanley's "Pillage of Peking." As a collection and an interior design of supposed merit, it appears to me to be a complete disaster. My sincerest sympathy to his cleaning lady—if he is able to keep one.

J. Lloyd Martin
Ottawa, Ontario, Canada

There should always be quiet reading available for fog-bound days. The back issues of *Architectural Digest* are wonderful companions on those occasions spent in front of a crackling fire. It was during such an afternoon that I picked up your July/August 1974 issue and was once again enchanted by the fanciful work of "The Collectors: Charles Paxton Gremillion, Jr. and Loyd R. Taylor." It is a pleasure to know that two such rare romantics can spark our souls on dreary drenched afternoons.

Kent Shawver
Wichita, Kansas

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PEOPLE ARE THE ISSUE

"Do you feature only the work of certain designers?" the question goes. The answer is no. True, there are some professionals so talented and so much in demand that their work logically turns up more frequently than others, in our pages. However, we are constantly seeking and publishing residential interiors by talented newcomers—including those of promising nonprofessionals—from all areas of the United States and abroad. We carefully evaluate every design story submitted. It starts with simply sending snapshots. You don't need to know us. We want to know you.

Editor-in-Chief

Function, Form and Style

Spectre

It seems that hardly a month goes by without a call from designer Jay Spectre, who always has some new design excitement to share with us. He was given carte blanche to do the Chicago apartment appearing in this issue, and the resulting "classic twentieth century modern" look is perfectly suited to the owners' contemporary tastes in living and art. "I'm selling dreams," says Mr. Spectre. True, they are dreams, but dreams solidly based on quality, detailing, and a finely tuned understanding of people. His dreams become reality for himself, his clients and for us. *See page 58.*

Home Port: London

Bannenberg

London designer Jon Bannenberg was trained in Sydney, Australia as an architect—and concert pianist. When he came to Britain in the 1950s he moved from designing hotels, interiors and jewelry to his real love, designing yachts. His objective for the 110-foot *My Gail* was to "maintain the integrity of design for life at sea." He did not want to create a "floating drawing room." The result is a contemporary interior engineered and designed to be shipshape in every way. *See page 64.*

The Past is Present

Arbes

The Victorian home in which he lives suits not only antiques dealer Spero Arbes, but his cat as well. The dowager (eighteen years old) Sylvia Teitlebaum Katz proudly brings friends home through the cat door. "I came home one night and there were cats sitting on all the chairs in the dining room," says Mr. Arbes, "waiting for dinner." Designer Eleanor Ford of San Francisco told us about Mr. Arbes's apartment during our recent visit. She likes cats in general and Ms. Katz in particular. So do we. Sometimes we like the cats better than the interiors. In this case, we like both. *See page 68.*

The Collectors: John Butler

Dwork

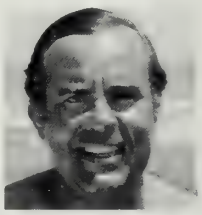
Art collector John Butler is one of America's most talented modern dance choreographers. He also has a particularly discerning eye for art. This combination has produced a unique collection, reflecting the philosophy of a man who creates, in the words of Mikhail Baryshnikov, "the kind of choreography that you dance with a great deal of courage, a great deal of conviction. Because of John's way of working, he knows exactly what he wants." Mr. Butler's New York apartment, on which Mel Dwork also worked, is certainly a perfect example of his equally individual approach to collecting. *See page 74.*

Focus on Detail

Gaylord

The new home of William Gaylord is a harmoniously controlled interior without an extraneous note, for a dedicated designer who, at age thirty-one, knows exactly how he wants to live. In this bachelor apartment he employs inexhaustibly inventive detailing to provide what he terms "a quality of living—the grace and ease that the most thoughtful design amenities can impart." Neither grace nor ease, however, dilutes in any way Mr. Gaylord's fierce competitiveness when the name of the game in his living room is charades. He was also a recent recipient of the prestigious S.M.Hexter design award. *See page 84.*

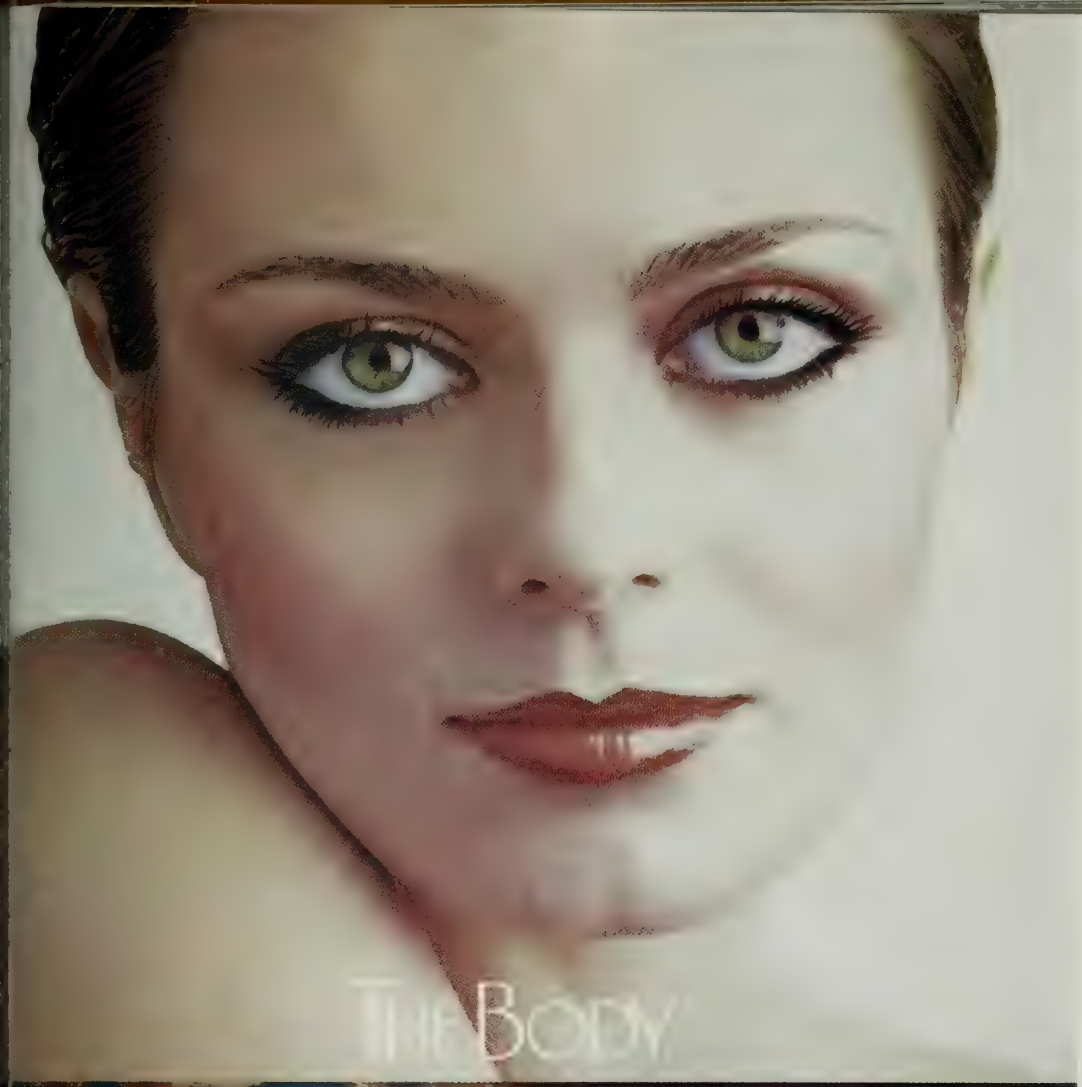
On Fire Island



de Saavedra

The other great love in Rubén de Saavedra's life, apart from designing interiors, is opera. "As a child, I was the only pupil at school who was allowed to have a record player. The others hated me," he chuckles. As an adult, Mr. de Saavedra fulfilled one of his childhood dreams: He has worked on the homes of two of America's greatest divas. "Opera and interior design are similar to me in one sense," he explains, "they both require an emotional commitment." *See page 90.*

continued on page



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PEOPLE ARE THE ISSUE

continued from page 14

Architectural Digest Visits: Erté

Erté

The Paris apartment of the legendary Russian-born theatrical designer Erté is filled with images of his creations—real and fancied. The eighty-five-year-old designer is still conjuring up magical gardens of Babylon, and raiment for Tirandot, Camille, and Pelleas and Mélisande. One of his rules: "Keep your own personality; never be influenced too much by others." Like his designs, Erté is an original. *See page 94.*

Chicagoan's Palm Springs Retreat

Strauss

Chicago design showroom owner John Strauss is able to enjoy his Palm Springs vacation home only at irregular intervals; consequently he wanted a residence that would require a minimum of maintenance and offer a maximum of comfort. His love affair with the desert has carried over to the color scheme, with browns and tans predominating. Mr. Strauss lives in Chicago most of the year, where he is surrounded by his collection of Cubist paintings. *See page 102.*

Reprise

Chodoff

A visitor passing by the door of Christopher Chodoff's New York apartment would not be surprised to hear the haunting cadence of "Le Jazz Hot" coming from within. However, the antiques dealer/designer's tribute to the 1930s Paris of his youth is not intended to be a recreation of an era, but rather, a carefully selected collection of objects that evoke a fondly remembered period in time. His selective eye for objects and furniture has shaped the taste of décor in our time for some number of years. *See page 108.*

Warm Palette for the Northwest

Polizzi/Alaton

Kalef Alaton and Janet Polizzi last appeared in *Architectural Digest* for March/April, 1976, at which time they reported that they were expanding their business. The home appearing in this issue proves they have expanded, not only geographically but also in areas of design challenges. Their objective for the Portland, Oregon residence was "to create a home of warmth and color in a cool climate." Somehow Mr. Alaton has managed to accomplish this between client business trips to New York, Milan, Paris, San Francisco and Istanbul. *See page 138.* □

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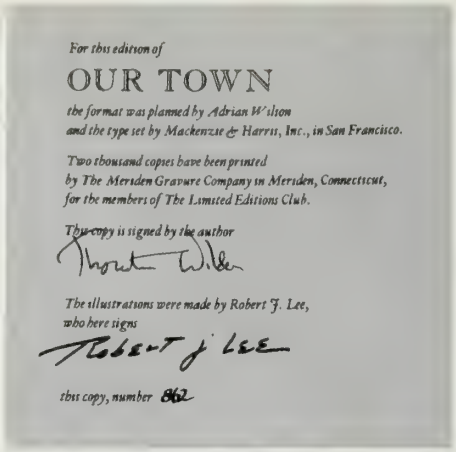
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Drawing by Mary Petty

GUEST SPEAKER

Last of the Red Hot MOMAs
By T. H. Robsjohn-Gibbings

SO THERE I WAS. The time was the late forties or early fifties, the place, a cabaret outside Chicago. I was there with my friend Anne Fowler. We had come to see Sophie Tucker. And there *she* was. Hair piled like a yellow haystack above a mask of pink foundation makeup, a white fox stole looped above a glittering girdled rotundity, and a voice belting out monologues about fair play for underdogs. Then at the end, while the audience yelled itself hoarse, the figure—tottering slightly—circled the floor, pudgy hand aglitter with diamonds, throwing farewell kisses. We had seen The Last of the Red-Hot Mamas.

Star-Shining Career

Many summers later, on a remote Greek island, I read that the New York Museum of Modern Art, known as MOMA, was toying with the idea of being rebuilt with a forty-story tower above. The abbreviation MOMA rang a bell, a distant bell like those of the goatherds wandering on the hills around me. I remembered Sophie Tucker and her glittering, worldwide star-shining career. A thought buzzed around my mind. Was the Museum of Modern Art also the last of the red-hot MOMAs? I started to fill in the idea. After all, I was there when MOMA was a big star. I was in the opening night audience when MOMA put on a dazzling new production, and the press notices were headlines next morning. MOMA—like Sophie Tucker—was news. Very big news.

Limelighted Trivia

I could see those opening nights as if they were yesterday. The limousines inching up to the revolving doors, the wait for a program-catalogue as documented as a historical treatise. Then on to the milling celebrities—editors and entourage from *Vogue* and *Harper's Bazaar,* stunning Mrs. Byron Foy, svelte Mrs. Harrison Williams, Fanny Hurst, Hope Hampton, opera stars, movie stars. Didn't I take my associate, handsome Joella Lloyd, to one opening night, wearing a necklace borrowed from jeweler Paul Flato, of gold shells lined with diamonds? I did. If there was a chorus line of abstract pictures or stage settings of bamboo and palm trees for an African fetish revue, or wooden runways for the audience to look down on gigantic photomurals or limelighted trivia from the Bauhaus, what did it matter? The packed audience never glanced at them. This was Broadway—aesthetic Broadway—who cared about the play? The *audience* was the show. And *what* a show it was.

Then there were the scandals. A star needs scandals, and MOMA got plenty. Customs officers confronted with abstract forms labeled *Bird in Space, Personage* and *Palace at*

continued on page 22

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GUEST SPEAKER
continued from page 20

Four O'Clock, and told they were art, said, "No dice. Pay up. This *isn't* art." More headlines: Dali—beloved of MOMA—falls through Bonwit Teller's window, and art critic Emily Gennauer, hissing about MOMA's playboys, labels MOMA "a furlined museum."

It was wild. But MOMA made news. She was the art tart that made all other dowager museums look like Theda Bara and Minnie Maddern Fiske.

But the life of a star is limited. MOMA began to slip. Other MOMA's got in the act. In the other big cities MOMA's were popping up more like hot dog stands than red-hot moms. A new young audience—brash gate-crashers of art—were stealing most of MOMA's thunder.

It had to come, and though big MOMA toured the

The Museum of Modern Art

MOMA's townhouse on 53rd Street, sporting a rooftop Calder mobile for the 1935-36 Cubism and Modern Art exhibition.

provinces with traveling shows, she was on the skids. Skidding so much, indeed, that like another star—not unlike Sophie Tucker—MOMA desperately needed a new gimmick, like a chorus of muscle men, to warm up her cooling red-hotness. And what did MOMA come up with as muscle men? The Beaux-Arts. MOMA flopped. The old audience was also muscle-bound, and a new audience, preferring young Pop artists, was identifying MOMA with mama at home, and that was fatal. Mama may be O.K. but mama's old-fashioned. In a half-empty theater it was curtains for MOMA.

I started to hear the goat bells again. Good heavens! I must have fallen asleep. Well, a refreshing swim in the Aegean would wake me up. It did. □

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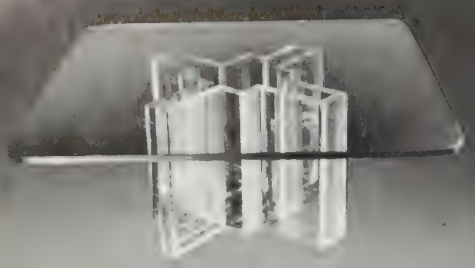

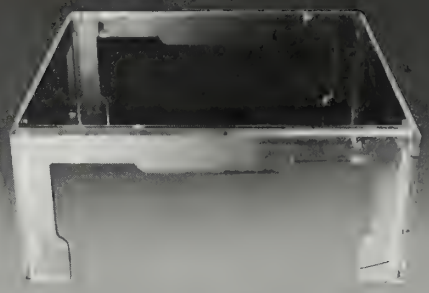

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The oriental Parsons table is available in custom sizes, as are most of Jeffrey Bigelow's creations. This versatile design is suitable for an end, dining, cocktail or console table. The glass top is inlaid flush with the beveled top edge of the acrylic base. These tables are available in clear, black and transparent bronze.

At the right, the Fleur De Lys table measuring 30" by 30" by 29" high has a base of dramatically curving, thick acrylic uprights which appear to cut through the base to the floor. The glass top is 3/4" thick, with a 1" beveled edge. The uprights may be re-arranged or separated to accomodate glass surfaces up to 72" wide in circular, rectangular or square shapes.

In the foreground below, the bent rod table base is of 1-1/2" clear acrylic rod hand thermoformed into sweeping loops with no mechanical fasteners.

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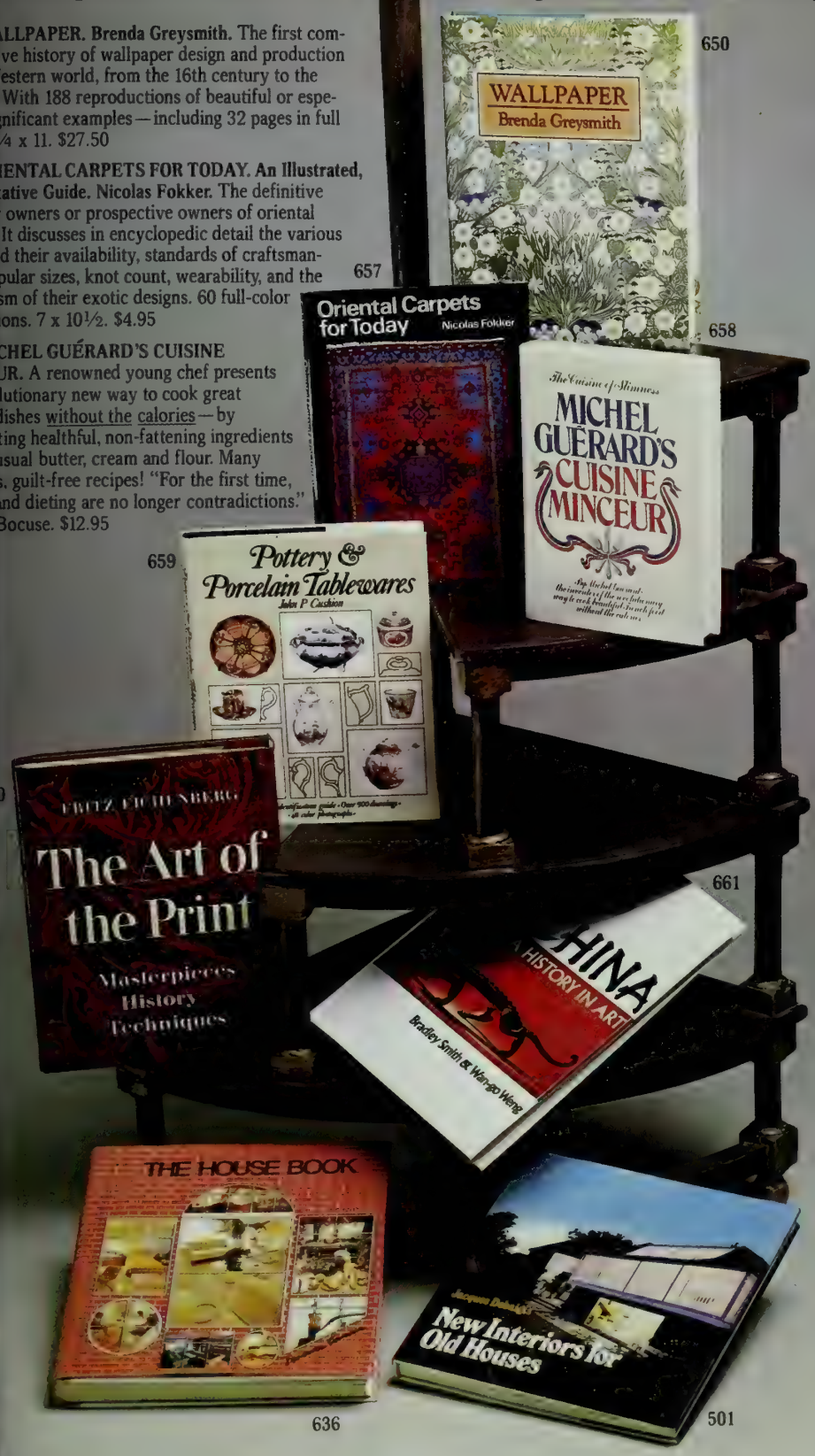

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RUSSELL LYNES OBSERVES

Calder's Universe

A FEW WEEKS AFTER the Calder exhibition opened at the Whitney Museum in New York, I found myself there in a vast elevator with about two dozen seven-year-olds. Being shut in an elevator with that many laughing, poking, shouting, giggling children off on a cultural spree the likes of which they had never dreamed of before was probably the ideal introduction to the exhibition—one Sandy would have enjoyed enormously.

A Joyous Universe

Here was joy, enthusiasm, innocence, surprise—everything (or almost everything except order) that greeted us as the doors of the elevator opened. Facing us was an object (perhaps it is better to say a complex) 33 by 55 feet, of aluminum plate, stainless steel and a twist of pipe like an extended segment of a giant's telephone cord, which turned slowly. Indeed everything but the stainless-steel background moved, and the aluminum plates, in bright, almost primary colors, turned at varying speeds. Concealed in all this were seven motors, and it was called *Universe.*

It was not just Calder's universe but Everyman's. It was in constant motion, but it was not going anywhere. Indeed it seemed to consume itself without in any way decreasing itself. It might have been Einstein's universe.

Forty-three years ago Calder made another *Universe,* which Einstein saw at the Museum of Modern Art in New York. It was much smaller and quite different from this new one and the great mathematician watched it for forty minutes as it was propelled through its ninety cycles by a tiny motor, and he said, "I wish I had thought of that myself." In her catalogue of the exhibition (it is far more than that; it is a major work on Calder, with lots of plates, many in color, and as much fun, almost, as Calder himself) Jean Lipman, who directed the show, says that *Universe* "performs like a monumental abstract ballet."

Incisive Ebullience

In a sense, the entire exhibition is a ballet, a purposeful and lively, and above all, elegant, dance of forms and shapes and colors with not a note of solemnity anywhere. It is a gala performance of the culmination of a serious artist's lifework, an occasion he enjoyed tremendously and at which, dressed in his inevitable red flannel shirt, he danced himself, a thing he loved to do. If he had a partner, so much the better; if not, he danced alone, though there is a precision and subtlety in the ways his mobiles dance that got obscured by his bearlike shuffling, no matter how precise the intentions in his head. His ebullience was equaled only by the dexterity of his powerful hands and the incisiveness of his intelligence.

continued on page 30

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RUSSELL LYNES OBSERVES

continued from page 28

I have never been to an exhibition where so many people were smiling. The children's smiles sometimes changed to looks of awe at the seemingly aimless but completely orderly movement of the hanging mobiles. On the other hand, they shrieked with pleasure at the toys made of tin cans and wire, and they watched with open mouths the film of Calder operating his famous circus. Elderly ladies, who walked with small cautious steps, smiled shyly as though they didn't quite know whether to approve of this sort of thing in a museum and whether they should take it seriously as "art." Those between the children and the elderly grinned at the wire sculptures and wirelike drawings, simplifications at once humorous and elegant, distillations of the essence of character, anatomy and movement. They looked at the mobiles as though hypnotized, and they gazed up at the stabiles, which are like gigantic friendly monsters.

I HAVE NEVER BEEN TO AN EXHIBITION WHERE SO MANY PEOPLE WERE SMILING.

Everywhere there were the primary colors children love. (Calder said that he never liked any school better than kindergarten, where he was encouraged to cut shapes out of colored paper.) His are the clear colors that adults have been taught to regard as unsubtle (which they are) and tasteless (which they are not). Calder exploits them with brazen subtlety and defiance and tosses them about as though he were Thor playing games with lightning. To one mobile he added a bit of thunder as well. Colored balls, hung from the ceiling on very fine wire, move at random among a scattering of shallow metal bowls on the floor, and when the balls strike, which they do not do frequently, the bowls ring like gongs.

Amoral Style

A couple of years ago in this column [*Architectural Digest*, November/December, 1974] I tried to say what "style" is, how it has nothing to do with fashion or chic, but stems from personal conviction, self-assurance, and independence that asserts itself sometimes for good, sometimes for evil, sometimes for fun. Style is amoral: Jesus and Allah had it, and so did Lucifer. So did Calder, who preached nothing but his joy in life, in a way that was uniquely his own. He is the closest thing to Picasso that America has produced in this century, and like Picasso, no one has successfully imitated him or been able to capture his spirit. But we can spend a few hours with him. The Calder show's travels include the High Museum of Art in Atlanta, the Walker Art Center in Minneapolis, and the Dallas Museum of Fine Arts. Indulge yourself! □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.

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VAN DAY TRUEX ON DESIGN

An Unusual Museum at Avignon

A REMARKABLE new museum opened in Avignon in late July, 1976. The details dealing with the collections installed, the restoration of the Petit Palais and the surrounding area of La Balance read like a novel of Balzac.

The primary reason stems from the passion of a Roman collector of the last century who sacrificed his large fortune and reputation in purchasing a colossal number of works of art.

He was the Marchese Gianpietro Campana di Carelli, director of the Monte di Pietà in Rome—the papal pawnshop. He was rich, he lived lavishly, and he collected, on a vast scale, a great variety of artifacts. Because he lived too lavishly and collected too much, he eventually reached the point of no return, having entailed his fortune to carry on his mad course of buying.

He was finally arrested, in 1857, and condemned to twenty years of penal servitude. The vast collection of more than 15,000 items was seized by the papal authorities to cover the considerable deficit in the papal pawnshop.

Aid from Napoleon III

His wife was English-born Emily Rawles, daughter of a Mrs. Crawford who had been an intimate friend of Napoleon III when he was a young man, and who most probably aided him financially, in the early stages, to gain power—first as president, then as emperor of the French.

It was only natural, then, that the daughter of Mrs. Crawford should appeal to Napoleon III for aid. In 1861 he purchased the greater portion of the collection—paintings, sculpture, Greek and Etruscan vases, terra-cottas, jewelry, ancient glass, small bronzes, and Majolica and bas-reliefs.

A giant exposition of the purchase was held in Paris during an entire year. Napoleon planned to create a museum apart from the Louvre, similar to the Victoria and Albert, in London. But with his downfall the authorities of the Louvre, disapproving of such a competitive plan, seized the collection. The Louvre retained certain prestigious examples and the rest was distributed indiscriminately among more than 100 provincial museums. Various important artists such as Ingres and Delacroix (for once on the same side in a cultural dispute) protested—but in vain. The collection was soon forgotten. It included more than 300 paintings of the Italian schools from the thirteenth to the sixteenth century.

In 1950 our plot thickens. Monsieur Vergnet-Ruiz, inspector-general of the provincial museums of France, wished to reunite the Italian paintings of the Campana Collection in one appropriate museum. Monsieur Georges de Löye conservateur en chef of the museums of Avignon, suggested the Petit Palais (or "Palace of the Archibishops"), so named because it adjoined le Grand Palais des Papes, in Avignon.

An Ensemble of Art

What more appropriate site than Avignon, the seat of the popes for almost 100 years in the fourteenth century, and under their continued control until the French Revolution—where Italian influence in the world of art was concentrated and continuous.

The Petit Palais (mainly of the fifteenth century) was in wretched condition but offered an excellent solution—it was large enough to house the Campana Collection of Italian paintings, plus an ensemble of works of art of the Middle Ages and the Renaissance (paintings and sculpture from the Musée Calvet and Musée Lapidaire, also of Avignon.

The enthusiasm of these two men in complete agreement launched the challenging project that has taken twenty-five years to complete—years of tribulations too numerous to discuss and now to be forgotten as one views the exceptional result. Monsieur

continued on page

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ntinued from page 34

ergnet-Ruiz is not alive to share in ıe success, but Georges de Löye is ery much so, as continuing head of ıe museums of Avignon.

The restoration and installation of ıe Petit Palais is due to the efforts of ıe local city government of Avignon, ith the support of the Direction of rchitecture and the Directions of the luseums of France.

The assembling of the scattered ampana Collection—scattered, one calls, to more than 100 provincial useums—the bargaining, the exanges offered in return, the restoraon of the paintings, constitute a rmidable chapter not to be gone into ere. Nor is it for me to describe the llections as an art historian or critic. hat is for more learned specialists.

THE VIEW OVERLOOKING THE RHONE RIVALS THE COLLECTION.

But I do write enthusiastically conerning the quality of the restoration f the fifteenth-century palace and the stallation of the collections. One can ıibble here and there, but in general ıe palace is a subtle dream of beige one and warm pink tile floors—walls f glass to increase luminosity and erspectives—a subtle tonality of ghting. The views from the windows verlooking the Rhône almost rival the llections. All the most modern quipment is utilized to protect and reserve the treasures within.

ntrancing Embellishments

An entrancing feature of the muum is the restoring of later decorave embellishments of succeeding eriods following the original fifenth-century construction, rather an eliminating them—adding more terest. There are painted sevenenth-century doors in wood, there e fragments of cornices and chimeypieces and even an entire room of e late eighteenth century. And fially, a frescoed Gothic ceiling of the

continued on page 43

He called the Buffalo, calmed the waters and healed the sick. Beaverhead, a dealer in magical spells, the Medicine Man of the Blood Tribe of the Blackfeet captured in porcelain 11 inches tall, by the artists of Cybis.

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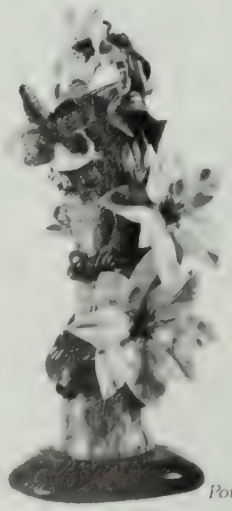

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CENTURY®

AN DAY TRUEX ON DESIGN

tinued from page 39

neteenth century, which seems not all inappropriate.

I cannot insist enough how delight-l, how much more lively, this sea-ning of later periods is—all tastefully d sensitively incorporated into the erall fifteenth-century beige stone d white ensemble.

The lighting is excellent—soft flood-g in many cases, more specific spot-ng in others. The woven-white-astic roll shades for the large win-ws give the proper softening and ffusion of the strong Provençal light.

I stated earlier the relation of this stored gem of architecture to the jacent quarter of Avignon named La lance, filling the area between the odigious Place du Palais des Papes d the Rhône, composed of buildings

THE MARCHESE WAS RICH, LIVED LAVISHLY AND COLLECTED ON A VAST SCALE.

om the fifteenth to the eighteenth nturies. This was a decaying gubrious area. A strong faction in e local government was intent on lldozing it flat and building a mod-n housing project. The other fac-on—happily more potent in the end—s for restoring and creating, behind e façades, functional and contempo-ry interiors—shops, hotels, apart-ents and offices. The work will take any years, but it progresses well, and ain, any quibbling here and there is nall-minded indeed.

The embellishments of this area ominating Avignon become a joy to sit—works of art of great quality, a neral architectural plan for integrat-g the past centuries with contempo-ry life. It is a remarkable example of ban renewal, preserving the quality the past, rather than destroying it. □

e of the most respected names in interior sign, Van Day Truex has held many pres-ious positions, including the presidency of e Parsons School of Design. He was awarded e French Légion d'honneur and has served a consultant for Tiffany & Co. since 1951.

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DESIGN DIALOGUE

An Interview with Michael Vincent
By Ruth Miller

MICHAEL VINCENT, who now makes his home in San Francisco, hasn't always been a California designer. His twenty-five years of decorating experience have taken him to many parts of the world. But he admits that in the beginning "I was lucky to start with Sir Frederick Minter, in London, with English country houses and buildings. It was very good training and it instilled in me the idea that there is no substitute for quality."

From a formal British education—the University of Birmingham and London Polytechnic, where he studied interior decoration and design—Mr. Vincent went to Pakistan to serve with the Royal Air Force.

In 1956 he came to the United States, first to New York, and subsequently to San Francisco.

Sir Noël and the Queen Mother

While his apprenticeship was served with a prestigious British firm and he lists among his work residences of the Queen Mother, Sir Noël Coward, Lady Moira Coombe and Sir Horace Evans, he feels that the demand today is for individual design, and that, in contrast to an earlier era, the designer's social background is no longer of importance. But what is important is style.

"Once I was lecturing at White Sands when a member of the audience asked me what style is. I decided then that money is definitely the most important component—the way it's spent or disposed of.

"I've kept all of my customers over the years. Yes, even those who may have been encouraged to spend more than they had planned; they've been very glad of it.

"Style is a refinement, a great stress on quality. Many times it's very bold use of color—it's Syrie Maugham's use of mirrors, which I too love to use; I just put some in my living room, around the fireplace.

"It is also suitability, the opposite of something like silk curtains in the kitchen, or some other pretentiousness that falls completely flat."

American Flair

On Creativity: "One thing I find difficult is intellectualizing about the creative process. One's work should make a statement in itself. The foundation, of course, is experience—a painter should be able to draw, and a writer should also know the basics.

"With decorating it's the same. I distrust people with a certain flair and no background. I may do a modern room or house, but I do have experience with period settings.

"America has the best decorating being done. Europeans won't admit it, but the most creative work is here, the general level is highest here. I've worked in England,

continued on page 50

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continued from page 46

Ireland, Paris, and found that individuals in Europe are good, but their volume and contribution is not as great.

"Every artist goes through new phases, changes. He never ceases to dream, but he always maintains a basic understanding of suitability and sense of proportion. And most are influenced by the work of other designers."

On Influence: "There was Sir Frederick, of course, but others who have influenced me are mostly women—Rose Cumming, Syrie Maugham, Frances Elkins and an extraordinary Frenchwoman, Eileen Gray.

"I worked with Dan Cooper in New York and learned a lot from him. The day I landed in New York I went to see Cooper and ended up that night pushing furniture around at a place he was installing. The next day he said, 'Well, I guess you've got a job.'

"EVERY ARTIST GOES THROUGH NEW PHASES, CHANGES. HE NEVER CEASES TO DREAM...."

"Cooper's big period was in the thirties and forties, but in the fifties he seemed a little dated to me. Now I appreciate him more than ever. When I look again at the things he did, the fabric, the curves, the round carpets, bleached furniture, bentwood—it looks great."

Changing a Mood

On Innovations: "Only two things in modern interior design are newer than Georgian, Edwardian and Victorian times: modern upholstery—really comfortable upholstered pieces—which comes from the thirties, and contemporary lighting, which can change a whole mood. There have been no other big improvements; plastics were a high hope, but they have major drawbacks.

"We can look forward to more changes with sound, not as a contribution, but as an effect. Huge television screens and stereos make a difference in what a decorator does. Where the speakers are placed is crucial. We must learn, and take advantage of, acoustical engineering.

"There's a Julia Morgan house in Berkeley, for instance, with vast speakers, which stand in the middle of the room, with the furniture disposed about. It sounds unusual, but it works. It's the home of a music critic, and therefore it's natural and honest that way."

On The Future: "I'd love to have a nice English country home to do. I design all my own upholstery, chairs and sofas. I'd like to design fabric, but I haven't yet—I'd like to work with a good technician. I would love to design a whole line of upholstery for a manufacturer.

"I love big lobbies, big areas. Designers are not used to treating things with large scale, like good theatrical design. It's a chance to use big effects.

"I wouldn't really want to do theatrical stage settings, though. Movies I'd love, partly because when you create something, then it's set in celluloid for all time." □

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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur—
A detailed description of notable art and antiques selected from the interiors featured in this issue.

A *duchesse brisée* is wider than a standard chair but narrower than a *marquise,* and has a matching footstool. It is designed to be used in the same manner as a *chaise longue,* with the sitter in a comfortable semireclining position. In this transitional Louis XV example the carved wood frame of the front of the chair articulates with the shape of the back of the stool, thus creating a single visual line when the two are placed together. It is called a *duchesse en bateau* when made with a third section with a raised end, for the feet. *See page 68.*

This lithograph is the work of 54-year-old Leonard Baskin, who for decades has been a leading American artist in the humanistic, figurative tradition. His superb woodcuts have acted to stimulate a revived interest in that oldest of print media. Recently Baskin has also emerged as a sculptor of considerable importance and originality. *See page 76.*

The paintings and graphics of Colombian-born Fernando Botero are notable for their strangely haunting puffed-up figures or fruit, which are sensual and grotesque at the same time. Though a resident of New York since 1960, the 45-year-old artist's roots are in the Spanish tradition of Goya and Velásquez. Botero has studied them avidly, along with the work of Dürer and the Italian old masters. *See page 93.*

Novelty furniture such as this steerhorn armchair was manufactured in Denver during the late nineteenth century, for affluent ranchers. Polished and matched cow and buffalo horns and deer antlers were assembled in an interlocking design, and then held together by a tabletop or upholstered section of a chair, stool or settee. A suite of "trophy furniture," as it was often called, was presented to President Theodore Roosevelt. *See page 112.*

A 1798–99 volume of engravings by Denon (1747–1825), detailing Napoleon's conquest in Egypt, was responsible for the fad in France and England from 1800 to 1815 for *retour d' Egypte* furniture. Denon's observations of Egyptian carvings and friezes were used by archaeologists for years afterward. Sculpted winged sphinxes form the arms of this chair, while the legs resemble hocked animals' limbs. The line of the back and seat is more fluid than comparable Empire styling of the period. *See page 118.*

The subject of this 1741 portrait is Elizabeth Montagu (1720–1800), leader of the circle of intellectual English women known as the "Bluestockings." The group engaged in stimulating literary discussions rather than the usual card playing. Elizabeth Montagu was a combination of beauty, wit and learning; her conversational ability was highly praised by Dr. Samuel Johnson. *See page 121.*

The traditional Mooresque style of surface ornamentation was introduced into North Africa in the mid-fifteenth century by artists from Andalusia. Arabic in concept, it is based on a stylized interpretation of natural forms; the Koran prohibits figurative designs. An intricate interlacing network of straight and curved lines, with negative areas filled in by colored pattern, form designs referred to as *arabesques.* The visual effect is one of inlay or mosaic. *See page 154.* □

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Pepper Bird: A classic Stroheim & Romann woodblock design from the turn of the century. Recently adapted to hand screen printing in England. Illustrated below is 31728 Taupe on Lacquer - 33" drop repeat- one of four colorations on union cloth in 54" width.

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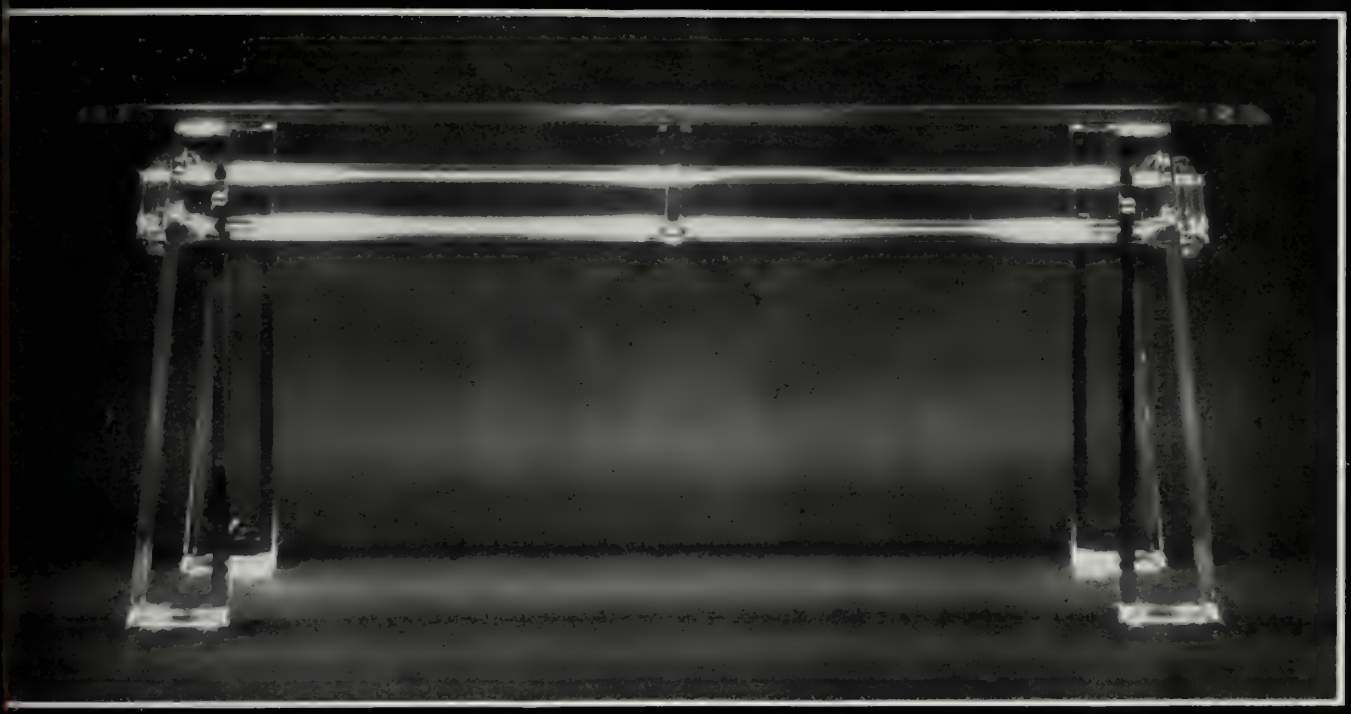

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Function, Form and Style

Remodeling a Chicago Apartment

INTERIOR DESIGN BY JAY SPECTRE
PHOTOGRAPHY BY NATHANIEL LIEBERMAN

INTERIOR DESIGNER Jay Spectre is a man on the move. Not only are his business and pleasure trips throughout Europe and the United States legion, but—perhaps of more significance—he travels extensively in the versatile realms of his own imagination.

Surely the initial impulse for all this traveling, in a literal and a figurative sense, is his profession. As readers of

The new owners of a floor-through Chicago apartment gave designer Jay Spectre carte blanche to update their home. He supervised extensive renovations and the creation of a functional milieu. ABOVE: Bronze-mirrored walls multiply strip lighting along the fabric-upholstered ceiling of the elevator Entrance Foyer. RIGHT: Specially designed Living Room lighting, concealed in a lowered ceiling, complements paintings by, from left to right, Bridget Riley, Soulages, and Hans Bellmer. Antique carpet from Vojtech Blau. Wool wall fabric in both rooms by Clarence House.

OPPOSITE: A parchment-covered steel table, set with Lalique plates and crystal, appoints the simplified Dining Room. A fountain chandelier and mylar blinds cause shimmering vertical interest; brass-inlaid terrazzo covers the floor. The large painting is by Bridget Riley, the small one by Hans Bellmer. Wall and chair fabrics by Clarence House. ABOVE: Frank Stella construction dominates a wall. Patterson, Flynn & Martin steel-banded carpeting.

Architectural Digest will readily recall, he has created many different designs in many different parts of the United States. But he is far more than a designer in search of projects. He is, more importantly, a student of various ways of life—of how people live and how they want to live. Such is his true profession, and it is a profession of which he is enormously proud.

"There's some confusion about the reason people choose to use a decorator," he explains. "Now I certainly don't think that some mystical understanding of 'taste,' not given to others, is the interior designer's secret. Personally I regard myself as a businessman and as a professional. Not a professional tastemaker, I might add.

"My staff and I devote a good deal of time and research—there is an enormous amount of research—to the understanding of various ways of life and the reasons for them. I honestly don't see how any interior designer can begin a project without that kind of knowledge. Colors and accessories and furnishings can always be negotiated and changed. The important thing is function and the way of life a given situation calls for. And that way of life is, of course, not necessarily mine—nor should it be. I must express the people for whom I work, and fulfill *their* needs. I really think this is what I mean by *professionalism.* But I really have no desire at all to make some grandiose term out of it."

That high degree of professionalism practiced by Mr. Spectre has led inevitably to his reputation for versatility and for the skill with which he can work in the idiom of any given period—whether traditional or contemporary. He is, however, especially adept at making use of that solution most appropriate for today: an eclectic mix, leaning heavily on functionalism and the latest in technology—especially in the use of lighting—but using the classic accents of the past, whenever appropriate and possible.

Although Jay Spectre's office is in New York City, he is always anxious to work on projects in other parts of the United States. So he was delighted when a Chicago couple asked him some time ago to undertake the remodeling of a floor-through apartment they had acquired in an older building. The space itself was not

ımatically large — 3,000 square ·t—but the attraction of working :hin the context of an older building d updating it appealed to the de- ner, as did his enthusiasm for the ıng couple who owned it.

As is his careful habit, Mr. Spectre ıdied the space involved, made tes about the owners' needs and had associates engage in extensive re- ırch. The end result was a complete ·sentation of his plan, right down to or covering and fabric samples. The ıng Chicago couple had every con- ence in that plan. "Go ahead," was they said. And Jay Spectre found nself in the most enviable of all ıations for an interior designer: a te of almost complete freedom. He d, however, done his preliminary dies with care, and he knew that the ners were culturally oriented and ıch interested in contemporary art. ese insights gave the general direc- n and thrust to his design.

'I think the key to success, whether residential or commercial work," he plains, "lies in such a clear commu- ation between the parties involved. the reason I make such a careful d detailed presentation at the begin- ng. Owners of a house or an apart- nt should never be afraid—and in present case I'm sure they were t—to explain exactly what they nt. As a professional, I am obliged provide that for them. And if I pen to disagree with something y suggest, then I must offer a viable ernative. Several, in fact, and I must ve persuasive reasons for them. at's why preliminary study and alysis is such an important part of work. It is the essential part."

Because of extensive renovations, Chicago apartment was a year and alf in the remodeling and the deco- ing. The old-fashioned structure of the apartment building presented many problems. High ceilings were lowered to conceal the latest in light- ing devices, walls were moved and everything down to the hardware was designed by Mr. Spectre. He relied heavily on modern materials and con- temporary art such as the Frank Stella construction in the entrance hall. There is an extensive use of rubber tile, Formica, glass and steel. Fabrics are simple—mohair and horsehair—and quality was always the key.

Yet nothing in the final result is stark or coldly contemporary. The designer always provided some graceful and fe- licitous touch from the past: parchment on the steel dining table, a soft Oriental rug in the living room, the gracious gleam of Lalique. The effect, of course, is carefully calculated to soften and expand the contemporary.

"Decorating is hardly an exact sci- ence," says Mr. Spectre. "There are many ways to approach a given proj- ect, and almost all of them might well fall within the realm of possibility. Even a basically poor solution can turn out to be quite stunning in the end. After all, perfection piled on perfec- tion can make for a very dull result, a very boring room. I suppose it's the same with people. There is a charm and attraction that is far more appeal- ing than perfectly classical good looks. And perhaps the man or woman who looks *perfect* is all on the surface. In design it's my function to get beneath the surface—to find out exactly what is appropriate for those I'm working for, and for how they want to live."

Mr. Spectre, the Chicago apartment behind him, is now busy with innu- merable other projects. He will be conducting a regular course at the Parsons School of Design and prepar- ing to market his own furniture de- signs later this year. And his suitcase is ready to be packed instantly, to carry his careful concept of interior design wherever it is needed.

"I guess I'm really a traveling sales- man," he smiles. "I'm selling dreams, too. Just let me know what you want—how you want to live—and you most certainly can have it!" □

—*Alexander Davis*

"Colors and accessories and furnishings can always be negotiated and changed. The important thing is function."

e plush Master Bedroom is a study in dern functionalism. Carpeting from erson, Flynn & Martin cushions the room: eel-banded neutral tone covers the walls, r and freestanding cabinets, while a vivid r wraps the bed frame and its platform. k industrial screening, made into doors, is d as window treatment. Mr. Spectre ibutes the successful design solution to a r communication with the owners.

Home Port: London

On Board My Gail

YACHT AND INTERIOR DESIGN BY JON BANNENBERG PHOTOGRAPHY BY PASCAL HINOUS

LONDON DESIGNER Jon Bannenberg makes it entirely clear that he designs boats, not floating drawing rooms.

"Everything in and on a boat has a purpose," he says, "and I refuse to speak to anyone, once they have mentioned 'luxury yachts.' "

He would like to forget the word *luxury* altogether or, at least, to define it very carefully. There are no needless frills on the yachts (and airplanes) he designs. Plenty of well-designed comfort is what he provides.

The *My Gail*, a 110-foot yacht berthed in London, is no exception. Her comforts include the finest white kid or patent leather padded walls and cupboards—at speeds of twenty-five knots and over, soft surfaces are only sensible. There is a private bathroom for each of the three staterooms, heated towel racks, complete air conditioning, a hydraulically operated gangplank and sophisticated machinery that produces speeds fast enough for water skiing.

The handsome interiors cope beautifully with many obvious nautical

OSITE: The sleek 110-foot Italian-built *My Gail* rests at the Antibes marina between Mediterranean cruises. TOP: The panel of sophisticated instruments in Wheelhouse is covered in nonreflective dark leather; hidden fixings and screws promote safety and rust-free smoothness. ABOVE: Bright primary colors of Union Jack spark the carefully detailed Saloon. Designer Jon Bannenberg used leather, wool, ash and lacquer to create a lively functional interior.

necessities. Raised edges around tabletops and cupboard surfaces prevent spills. All leather and wool is specially treated to prevent dampness and mildew, and the curtains of printed cotton fabric are held firmly behind red lacquered edgings. The pleats slide easily along hidden mechanisms, folding neatly to one side.

The designer also insists that one thing *is* the same when designing for land or sea: "People are the same size, and they have the same requirements, whether in a house or on a boat." That is why he includes so many large comfortable sofas and chairs and designs the furniture specially for each client. Handles on doors and cupboards are large and solid enough to work against the necessary firm catches. Even the water taps are carefully chosen. Also the same for land or sea is the lighting, which comes from spotlights built into removable ceiling panels, providing the sort of light tha improves an interior anywhere.

The owners of the yacht had speci fied only that they wanted a fast cruis ing vessel with a nice light interior i red, white and blue. They got all c that with *My Gail*. The interiors are a red, white and blue as the Union Jack

If colors are consistent throughou the yacht, the materials are, too Leather, wool, ash and lacquer wor together in every room. Table surface

Interiors cope realistically with nautical necessities.

all made of ash; so are buttons that ten mirrors, control the air condi- ning and open cupboard doors. ors and windows are trimmed with quer; bathrooms are brightened h it, too. Walls, cupboard surfaces d upholstery are all of padded ther, and wool is everywhere.

"The Arabs wear wool to keep cool he desert," says the designer, "and nakes sense on a boat, too."

There is no detail overlooked. Fab- s, carpets, furniture, cutlery, dishes, n the linens, are all custom de- ned and made. Clients first get a npse of all this through the port- es of the exquisitely crafted models t Mr. Bannenberg makes for every ht he designs. The interiors light like a Victorian peep show, reveal- every detail in perfect scale. Pre- tation boxes containing carpet and ric samples, china, cutlery and ens complete the picture.

The wheelhouse on the *My Gail* has n given the same attention to de- . All screws and fixings are hidden, ing smooth, safe surfaces. Black ther on surfaces prone to reflection s down glare, and the ceiling is de of plastic strips that can be ily taken down without tools, in er to reach the machinery above.

The yacht was built in Italy by ntieri Navali di Chiavari, and the ice of boatyard depended on many tors—economics, yard availability d the specific needs of each boat. . Bannenberg does confess to a ference for Italian workmen.

"They are very craft conscious," he s, "and are as excited as I am ring a project. I like to work closely h the men who make the boats, in er to get the highest level of crafts- nship. The brain can always direct hand to do things better, but it es a lifetime to really understand full potential of the hand."

The hull and superstructure of the *Gail* are mahogany and the super- ucture is "cold molded." That is to , it has a frame of wood with layers d layers of veneer glued over it.

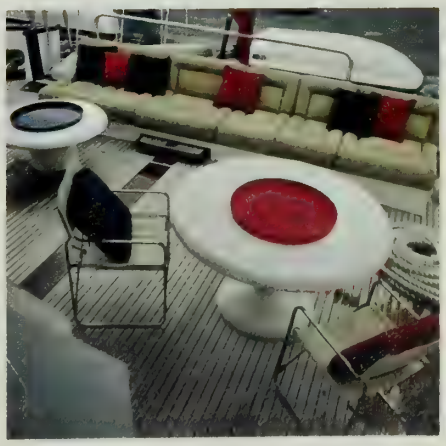
Clearly it is a team effort, to produce acht. Naval designers, engineers, lders—all are essential.

"If it weren't for the fact that the owner had faith," says Mr. Bannenberg, "we couldn't have achieved anything. All shipbuilders and designers might well keep in mind that without someone who had the initial imagination and nerve to commission a boat, the whole business wouldn't exist."

Another useful member of the team is a secretary who knows where in the world to find Jon Bannenberg. No easy job, with a schedule like his. Conferences with clients and boatyards take him abroad at least two or three days every week. He will fly anywhere on twenty-four hours' notice to sign a contract and thinks nothing of flying to Athens for a meeting and returning to London the same evening.

"When I have a job to do, I do it and leave when I am through," he says. "I love the work we do and can think of nothing more satisfying." □

—*Elizabeth Lambert*



OPPOSITE: Hexagonal mirrors enlarge the Dining Saloon, for which Mr. Bannenberg designed the table setting as well as the furnishings. TOP: The Master Stateroom suite, one of three, offers wool-wrapped comfort. Storage cupboards are covered in kid leather. Print by Kenneth Noland. ABOVE LEFT: Stylized lettering on the Transom previews the crisp design concept. ABOVE RIGHT: A chamois-upholstered banquette, fiberglass tables and canvas-covered stainless-steel chairs appoint the teak Afterdeck.

The Past Is Present

At Home with Antiques

SPERO ARBES, who lives in a San Francisco Victorian house, is not all that fond of things Victorian. But he took the best of what he found and by changing, adding and altering created a look that suits him very well.

"When I bought the place," says the San Francisco antiques dealer, "it looked like a haunted house. It was in a very slumlike condition. But fortunately, nothing disastrous had been

Antiques dealer Spero Arbes has created a warm European atmosphere for his extensively renovated San Francisco Victorian residence. TOP: A Hallway composition includes a 16th-century Dutch portrait and an unusual Charles II side table. ABOVE AND RIGHT: Charles II reigns from above a Georgian fireplace in the Living Room; nearby is a *duchesse brisée*. A 17th-century tapestry cartoon provides the backdrop for the main seating area. The metal table base was once part of an English officer's campaign bed.

PHOTOGRAPHY BY RUSSELL MACMASTERS

The Dining Room was originally part of the kitchen; French doors found at a wrecking company open the space to the garden beyond. Sturdy Louis XIII walnut furniture and an overscale cathedral chandelier illustrate a point: "When you use large things in small rooms it creates a great deal of interest and detracts from the smallness of the room," Mr. Arbes feels. The one warm color used throughout is particularly flattering at night, illuminated only by candlelight. Chair velvet by Brunschwig & Fils.

Mr. Arbes and his guests adjourn to the velvet-wrapped Library after dinner. TOP LEFT: A Chippendale sofa retains its original upholstery; giltwood Adam appliques flank a portrait by Sir Peter Lely. TOP RIGHT: One wall is draped with a 16th-century Aubusson tapestry; the marble bust depicts the Emperor Commodus. ABOVE: Legs of a Charles II armchair are articulated to goat's hooves.

done to it, so I didn't have to undo someone else's revisions."

Built about 1887—most pre-1906 records were destroyed in the San Francisco earthquake and fire—the house was originally a pair of flats, in itself unusual in an era of single-family construction. Mr. Arbes bought the structure in 1962, and at first all three floors housed his antiques shop.

In 1966 he moved his business to Jackson Square and decided to renovate the downstairs area and re-form it into a separate flat. After sealing the connecting stairways and completing his first project, he began work on the top floor, where he had previously used three rooms for living quarters.

Practically all the antique furniture in the house has been re-covered because, as Mr. Arbes explains, "you very seldom find anything in the original fabric, and if you do, it's usually in shreds. The sofa in the front room has the original tapestry on it, but it's so worn that I'm very careful of it. I have a cat that loves to sleep on it, so I try to keep her out of the front room."

In the living room the original Victorian fireplace has been replaced with a Georgian one, and flanked with bookcases. "The wainscoting was ugly," explains Mr. Arbes. "It was all that tongue-in-groove work, and I put tempered Masonite over it to smooth it out. Then I put on panels. We kept the original ceiling moldings and added all the wall moldings."

The dining room is probably the warmest room in the house, with its soft terra-cotta walls reflecting the glow of the candles in the handsome old cathedral chandelier that dates back to the time of Louis XIII.

"It's not wired, and I've kept the candles," says the owner. "It gives an enormous amount of light when it's completely lit—almost too much light for the size of the room. It's a pleasant room because everybody always looks very good in it at night.

"The chandelier is overscale for the room, and so is the buffet. But my idea is that when you use large things in small rooms it creates a great deal of interest, and I think it also detracts from the smallness of the room."

The deck and the garden beyond are lighted at night, adding another dimension to the dinner parties that Mr. Arbes gives several times a month.

"It's usually just for six, just for very good friends," he says, "because I hate the way many people try to conduct business in their homes. I do have a couple of clients who are very personal friends now, but this business of doing business with people after hours, I just loathe. A lot of my colleagues tell me that it's the modern way of doing things, but my house isn't commercial. It's my home, and if I invite people here, I invite them because I like them—because I want to enjoy their company—not because I want to sell them something."

There is no definite period décor in the house: "I've mixed it; it's just whatever I like. And I think it has worked out very well. There are some Chinese artifacts, some Ming jars. The bust in the front room dates back to A.D. 300. It's Commodus, the son of Marcus Aurelius, done when he was about fifteen. One tapestry goes back to the middle of the sixteenth century. The latest antique in the house is the Louis XVI bed, made about 1780. The only modern piece is the living room sofa."

Just as there is no adherence to any one style of furniture, so is the selection of woods diverse—walnut, oak and mahogany, English, French and Italian furniture all mixed together.

"The rooms are all very small because they're typical Victorian rooms," says Mr. Arbes. "The only thing I dislike about that is the fact that I can't get more furniture, because I keep finding pieces that I'd like to keep. And it means that if I keep one piece, something else has to go. Then *that* means other pieces go with it.

"But in the last year and a half I've sort of stopped doing that. I've put it together the way I want it." □

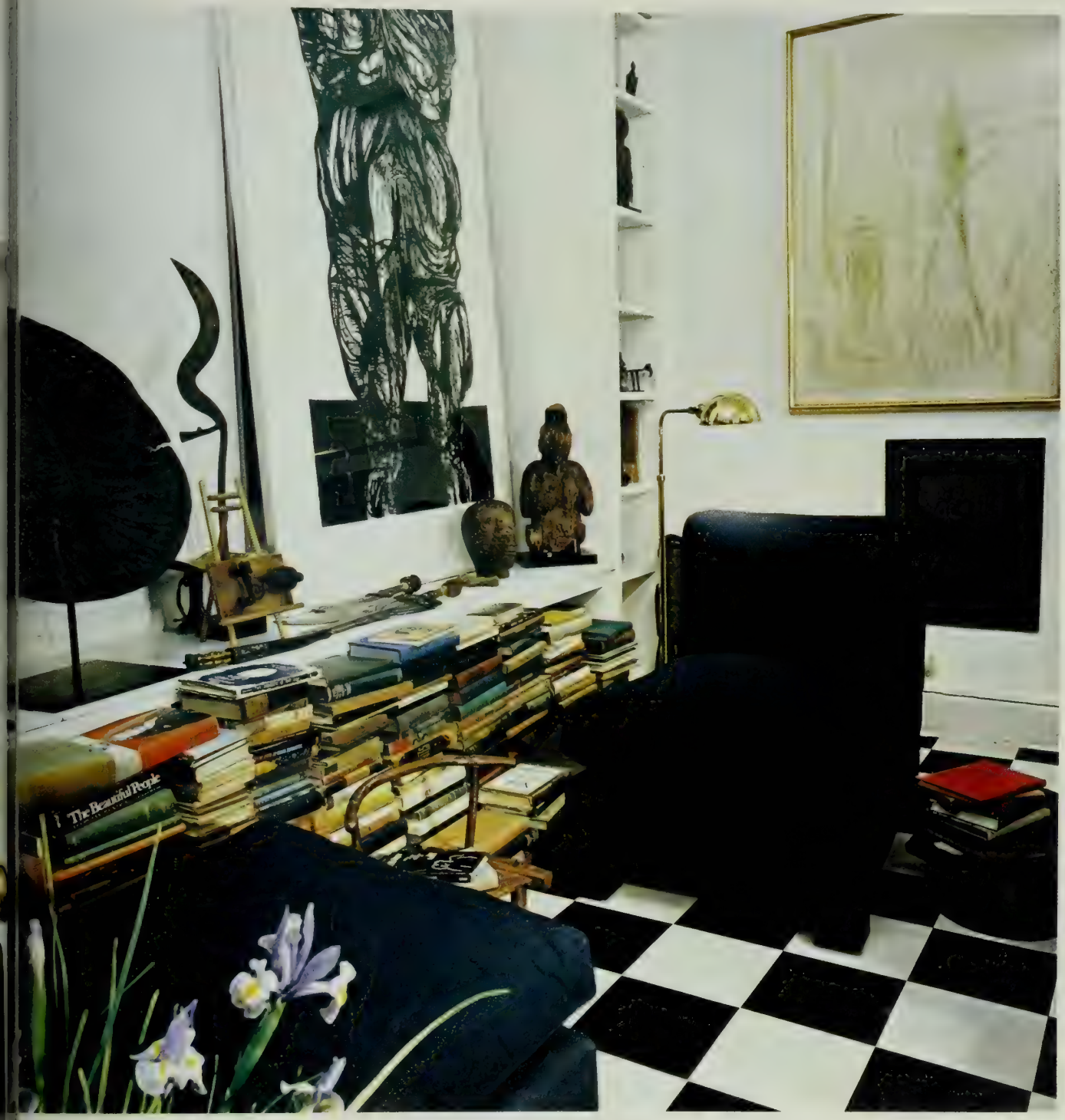
—*Ruth Miller*

Modern steel frames an Italian Renaissance millefleur tapestry in the Master Bedroom, where the walls are upholstered in camel's hair suiting fabric. The Louis XIII walnut table holds a portrait bust of a Roman senator, circa A.D. 300, two penwork tea caddies and a French bronze candlestick.

The Collectors:

John Butler in New York

INTERIOR DESIGN BY MELVIN DWORK
PHOTOGRAPHY BY RICHARD CHAMPION



n Butler's New York apartment was
ribed by Baroness Pauline de Rothschild
immaculate disorder." OPPOSITE: In the
ng Room a wooden bird sculpture from
Guinea contemplates works by Maillol,
ot, Marini, Vespignani, Cremonini and
stini. ABOVE: The mix is furthered by an
can rhinoceros shield and bronze throwing
e, a Baskin lithograph, drawing by Buffet,
Spanish primitive oil on wood. Ashanti
res, ancient Chinese wooden torso and
d, and African child's chair complete the
nge. Vinyl floor by Stark.

THE RANGE of human sensibility is extraordinarily wide. To an enterprising person, almost no area of knowledge or experience need remain closed. To the gifted, however, a much narrower gauge of perspective is necessary. The ultimate power of talent lies in its owner's ability to bring to perfection his own singular observations. The focus itself may shift, as the artist develops and grows more sure of his vision, yet finally there is always uniqueness at its core—and a stripping away of nonessentials.

To watch John Butler, the renowned choreographer, at work as he creates his newest dance piece—guiding with skill and exquisite politeness a young performer on the brink of mastering a particularly intricate series of dance

On the Living Room fireplace a bronze arm sculpture by Alberto Giacometti welcomes visitors and introduces them to the artist's double-faced drawing, above, and a Louis XVI brass fire screen. A Louis XVI backgammon table supports an African carved spear and mask. Stainless-steel chair by LaVerne.

movements—makes it easy to understand the source of Mr. Butler's art collection. It springs directly from these long hours of dance rehearsal and repetition of gesture. And of course it centers on the subject capable of lending itself to the most infinite variation—the human body.

Away from the austere practice stage of the City Center Theater in New York, John Butler is as close as he ever comes to relaxing. From the windows of his apartment, the grid of the city turns golden in the evening light. H drinks coffee from an outsize cu Neither outstandingly tall nor thin, I radiates elongation. His presen seems subtly larger than life.

"Being a choreographer," he say "I'm naturally very interested in d mensional things like sculpture. Ar drawings of figures and structure."

John Butler's apartment is space

constant motion. Nothing stays in place very long. This is because his acquisitions are continual, and because: "When you change the position of something, you see it again."

Wisely, he consulted his friend of long standing, interior designer Melvin Dwork, when it came to devising a framework—the underlying discipline without which even the most beautiful work becomes meaningless.

"Mel knew, for instance, that I wanted black and white tiles on the living room floor," says Mr. Butler.

"John's point of view took precedence," explains the designer firmly.

"Mel is being too modest," says John Butler. "His way of arranging things, of establishing scale and relationships, was critical. Even if he did want me to get rid of two-thirds of my collection! But he did shake me out of my usual monochromatic self and infuse some color into the rooms."

The strength of John Butler's collection lies in his magnificent African and New Guinean sculptures.

"I first became interested in primitive art in Holland about fifteen years ago," he explains. "About the time that Rodin and Giacometti began to be truly prohibitive in terms of price. Not that this was the only reason I became involved. I think my excitement about this kind of sculpture has to do with what I see in the work—the individual submitting to the ritual necessity of art. It is also part of daily life.

"I don't respond to the clichés about the anonymity of the primitive. I instinctively choose pieces that make me feel the artist behind them. But I like the work to have humor."

Humor and a spectral knowledge of the skull beneath the flesh form the underlying motif of John Butler's collection of drawings. Ranging from the charm of pen-and-ink sketches by

ABOVE LEFT: A Yoruba bird's head sculpture is oblivious to the 19th-century wood panel painting of the Virgin of Guadalupe, while the African chieftain's chair maintains all the dignity of the tribal council. LEFT: The Living Room is enlivened by a waggling finger sculpture by Richard Etts. A reclining ancient Egyptian wooden tomb figure is guarded by a painted, leather-covered wooden head from the Cameroons, while an African throwing knife interjects a sinister note.

"I think of my possessions as a certain kind of curious food," he says, "a morning feast to begin my eye's journey through the day."

Calder, which have an almost cartoon playfulness, to the distant melancholy of a Giacometti drawing, the art is curiously consistent. It is a comment on our sometimes absurd imprisonment in our own bodies.

As in any truly personal collection, anomalies abound. Countering the predominantly neutrally toned objects and drawings, there is a small perfect de Chirico oil in intense reds and greens. Facing it, on the opposite wall, a Berthe Morisot in a typically Impressionist palette. "Pauline de Rothschild gave me that canvas," says Mr. Butler, "as a consolation present, after I had sold many of my other paintings in order to take my company to Europe.

"Pauline was a delicious person. She was one of my great influences. She taught me, for instance, how to travel with art. 'Just slip a painting out of its frame and slip it between the pages of a magazine,' she would say lightly. And for years, before it became too dangerous, I would carry the de Chirico or a Vuillard from country to country. Pauline had one of the most selective eyes I've ever known. She stayed in an apartment of mine one summer. She put a row of chairs by her bed and on each she placed a picture. Every day she moved up a picture, so that there was a constant sequence.

"She also taught me to become terribly selective when traveling. I would lose my cathedral eyes, or my museum eyes, in her company. In Venice we would go to see one doorway each day—or two pictures, or a single bridge. One becomes almost selfish, as one often is with dear friends."

"Appetite" is a far more likely word for John Butler to use than "taste," when he begins to describe his own feelings about collecting.

"I think of my possessions as a certain kind of curious food," he says, "a morning feast to begin my eye's journey through the day. I'm attracted to work that deals with basic human needs and functions, anyway. We're all bound up with our gods aren't we? That's why primitive art excites me."

His attitude toward his own work is based on a similar philosophy: "I'm interested in the divine life of the dancer, the spirit that transforms the body. It's the same instinct, after all. Technique is only one of the requir ments. Some of the most accor plished dancers never progress beyo the corps de ballet, and we all knc what happens to art that becomes t perfect and too polished."

There are, of course, other mo intimate connections between Jo Butler and his art collection. Hardly review appears, without reference

ABOVE: The Master Bedroom is enriched by Mr. Butler's drawings of Andy Warhol, two figure drawir by Glasco and costume watercolors by Calder. A carved African chieftain's chair sits solidly on a St carpet. OPPOSITE: Works by Calder, Rowell, Ter-Arutunian, Agostini, Sharpe, and Amant counterpo a pre-Columbian mask, a Calder mobile and stabile maquette and wooden leopard he

he sculptural quality of his choreogra-hy. He commissions sets from sculp-ors such as Richard Lippold, and he oes not use painted backdrops.

"There are other things you should e aware of," continues Mr. Butler. I'm a dealer in fantasy—which be-omes its own reality—and like many heatrical people, I expect that I'm ssentially a night creature."

Perhaps by "night" he is also referring to the primordial feeling of so much of his collection. Many pieces reflect cultures only just approaching the dawn, such as Japanese folk carvings that look almost Cycladic in their simplicity. Others reach the same goals through more self-conscious means: Nadelman's *faux-naïf* figurines are primitive through intent.

As indefinable as instinct itself, John Butler's collection possesses its own perfect harmonies, containing as it does the fragments of so many different worlds. "Shall I tell you what Pauline de Rothschild always used to say?" says John Butler with gentle reminiscence. " 'John, your collection has such immaculate disorder.' " □

—*Peter Carlsen*

Dolls' House Masterpiece

A Miniature of Sheldon's Tavern

PHOTOGRAPHY BY ROBIN MCMEEKING
TEXT BY WENDY MURPHY

LEFT AND ABOVE: Replica of the house built fo William Sheldon in 1760, which later becam Sheldon's Tavern and still stands in Litchfiel Connecticut. Scaled one inch to the foot, the house features Palladian windows, columns, and colonial features actually added to the r Sheldon's Tavern, circa 1800. Mrs. Krusz added the two wings to facilitate viewing.

NOW ONE OF THE MOST POPULAR crafts in America, miniature-making has a broad constituency of participants and appreciators. Mrs. Doris Krusz, a noteworthy participant, has just completed a tour de force—a miniature reproduction of an eighteenth-century house such as a prosperous New England family might have inhabited. Two yards long, two feet deep, and a yard high, fully and authentically furnished, from its papered walls to its real dried flowers and children's toys, it is not so much a dolls' house as an entertaining footnote to history, an excursion into an earlier American world.

Mrs. Krusz began the project about five years ago, having already built several ship models and a modest dolls' house for the Children's Museum in Detroit. Before beginning, she spent half a year gathering research data from books, magazines and catalogues of architecture, furniture and other areas of the decorative arts. Finally, she chose as t model for her construction a handsome Georgian-sty house known as Sheldon's Tavern, which still stands on t green in Litchfield, Connecticut.

Working solely from photographs (she has yet to see t actual building), she drew up plans for the exterior of t house, using the miniaturist's traditional one-inch-to-th foot scale. As Sheldon's Tavern is nearly square in flo plan—and a dolls' house is conventionally one room deep she took the liberty of adding wings on either side of t house to include the extra rooms she would need. But terms of architectural details—from the lap of the clapboa to the proportions of the Palladian window and the Ion ordered portico beneath it—the house looks like that built 1760 by Elisha Sheldon and remodeled in 1779 by his so

Miniature Needlepoint Canvas

In the Sewing Room, a needlework frame, modeled after a late-18th-century piece, displays a 1½-inch needlepoint canvas by Mrs. Krusz.

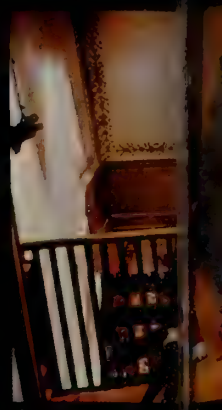
Sam, who added some late-Georgian details.

Mrs. Krusz built her house from the inside out. "I have a reputation among my friends for doing things backwards," she says laughingly. Each of the thirteen rooms was constructed separately, of poster board and wood. The ceilings, walls, and floors were then painted, paneled and planked before being joined to the other parts of the room's box. The 6½-inch-high doors were hung, the fireplaces built, and the tiny mantelpieces marbleized.

After the boxes were completed and stacked in place, she turned her attention to completing the exterior. Working from the ground up, she laid the half-inch clapboard, course by course, to the roofline. Like so many of the parts that went into building the house, the clapboard was easily adapted from one of the dozens of precut wood strip sizes that hobby supply houses offer for such projects.

A final year was devoted to furnishing the house. Like a professional decorator, Mrs. Krusz worked with specific people in mind. Comprising her imaginary family were a sea captain, Captain Kittridge; a wife, accomplished in needlecrafts; three children, ranging in age from one to seven years; a Pennsylvania Dutch cook, and an English

Nanny's Bedroom



Playroom

Sewing Room

Library

Upstairs Hall

Music Room

Living Room

Entry Hall

nanny. Each has a room and appropriate possessions.

Because an old house is never fully furnished at one time, but evolves over many years, with old family heirlooms mixed with newer acquisitions, Doris Krusz made a point of combining a number of styles in her Lilliputian household—from the Jacobean cradle in a third floor bedroom to the "new" Chippendale sofa in the downstairs parlor. The majority of pieces are contemporary American Queen Anne. And because the man of her "family" has traveled the seven seas, she also inserted a few *objets de vertu* that he would likely have brought back in his sea chest.

Most miniaturists, says Mrs. Krusz, carve their furniture, a technique that requires a very sure hand and a sculptor's eye. Her own method, which she modestly suggests anyone can master with relative ease, is to build furniture from

Few details were overlooked by Mrs. Krusz when creating this miniatu[illegible] showpiece. Among the fascinating appointments are: a maple daybed wi[illegible] rush seat, adjustable back and vase-shaped slats, in the Cook's Room; pewter teapot in the Sewing Room; brass andirons in the Living Room; a Ful[illegible] cradle in the Children's Bedroom, and a harpsichord in the Music Roo[illegible]

many different preshaped pieces. "I've learned over th[illegible] years to look at full-sized things and imagine them as if the[illegible] were tiny constructs—elaborate toys made of sticks an[illegible] wheels and beads and sequins. After a while, a bra[illegible] candlestick with a lot of turns and ridges on it begins [illegible] look, to me at least, like a bunch of different-sized bra[illegible] beads, one stacked on another. Instead of carving the fin[illegible] turnings on a chair, I build them up with wood strips [illegible] various sizes, and windings of string; then, when the who[illegible] piece is constructed, I paint it with an acrylic paint, antiqu[illegible]

Children's Bedroom

Doris Krusz made a point of combining a number of styles in her Lilliputian household.

Master Bedroom

Cook's Bedroom

Dining Room

Kitchen

e surface and end up with my desired finish."

The mounting plates of her drawer pulls are snipped from eets of gold foil and filigree made for découpage; brass re becomes the handles of drawers that actually slide out. particularly elaborate chair rail in the parlor was also built with a section of découpage scrollwork. Museum catagues provided the paintings, and tin-can lids the feet of dirons and a candlestand. Perhaps the most imaginative lution of all was the material for the hurricane chimneys, eated from small medicine capsules.

The fine needlework in evidence throughout the house d not lend itself to such sleight of hand. Mrs. Krusz's eatest triumphs were the Oriental rugs in the first floor rlor and music rooms, one rug four by five inches, the her somewhat longer and narrower. Each contains roughly 10,000 snippets of rya yarn knotted to a petit point canvas backing and sheared to look like the real thing.

The basic tool kit for the Sheldon house included a razor saw, a matte knife, a pin vise and some tiny drill bits, steel wool, fine scissors, tweezers and a pair of magnifying spectacles. "Barrels of Elmer's glue and 17,000 emory boards did the rest," says Doris Krusz. Her theater of operations was, quite casually, the corner of her living room. Mrs. Krusz would eventually like to see the house go to a museum for permanent keeping. Her fun was in the planning and the doing. After she sees her book on model building through to publication, she will be looking for a new challenge. Right now the betting is on sculpture and bas-relief—on a large scale. But only, her family hopes, someplace other than the living room. □

Focus on Detail

San Francisco Designer's Own Milieu

INTERIOR DESIGN BY WILLIAM GAYLORD, ASID
PHOTOGRAPHY BY RUSSELL MAC MASTERS

"THERE WAS A TIME I wanted to get rid of everything that had gone before. Now I simply want to add something—to explore unfamiliar possibilities."

Interior designer William Gaylord is speaking reflectively, standing before the polished chrome hearth in the living room of his new San Francisco residence. With its sensuous contrasts of chrome and gleaming glass, warm travertine, soft leathers, ribbed silk, it seems a brilliant contemporary statement. It is exactly what might be expected of a young designer who considers being "in touch with the times" of first importance.

The designer's new home is the upper flat of an 1870 shingled Victorian house high on Russian Hill, with spectacular views of San Francisco Bay and the Golden Gate bridge.

Designer William Gaylord cleared the upper flat of an 1870 Victorian house in San Francisco, then designed a subtle environment for himself. RIGHT: The 28-foot-square Living Room accommodates leather-covered sofa sections and marble tables of Mr. Gaylord's own design, plus Louis XVI chairs. The Patterson, Flynn & Martin carpeting extends throughout. BELOW: Guests often gather before dinner for cocktails on the lower terrace.

Inside, however, all historical references vanish. Almost the entire 1800 square footage was gutted.

"I like to think of myself as an engineer as well as an artist," says Mr Gaylord. "I like to build, to build rooms—to build the furniture, the carpet, the walls, rather than just gathering things together to fill a room."

Gazing about the big square living room, he points out the balance of the space: a seating group for five in the center, facing the fireplace, another seating group for eight at the terrace end, dining table for eight at the opposite side of the room.

"If you have eight for dinner and a seating area for five," he explains "you have to drag chairs up to the group. When the room should look its most attractive and most comfortable it looks least attractive. And all because the designer didn't provide a seating area for eight people when the dining table seats eight.

"This is a far more classical approach than I have ever used. My hope is to try to achieve some sense of timelessness. You can't forget all the things that have gone before."

He says this, appropriately, from the comfortable depth of a favorite Louis XVI chair, one of two signed originals and two uncannily accurate reproductions—all now upholstered in dark leather that contrasts handsomely with the pale leather contemporary seating he designed for the room.

"The only reason I have French chairs is that I've never sat in a chair more comfortable," he says.

Plainly it is the scale and proportion imparted to the room that sustain an entirely contemporary aura.

For the designer his new home represents "a good deal of where I've been and the point I've arrived at." Urban

ABOVE LEFT AND LEFT: Further views of the Living Room reveal other carefully balanced seating areas, softly illuminated by a sophisticated lighting system that involves a total of ninety-four lights throughout. Near the Egyptian sarcophagus, circa 500–400 B.C., is a rare Australian bottle tree. A fire blazes day and night within the gleaming chrome, mirror and glass fireplace. Exposed wood in the chrome-banded stainless-steel fire bin adds pattern and texture, as well as function, to the smooth, assured design.

A 500-pound steel-and-glass nonstructural transom symbolically separates Dining Area from the entrance stairway. The two-inch-thick marble dining area tabletop is supported by steel plates within its chrome base, and a post anchored beneath the floor. Painting by James Dykes.

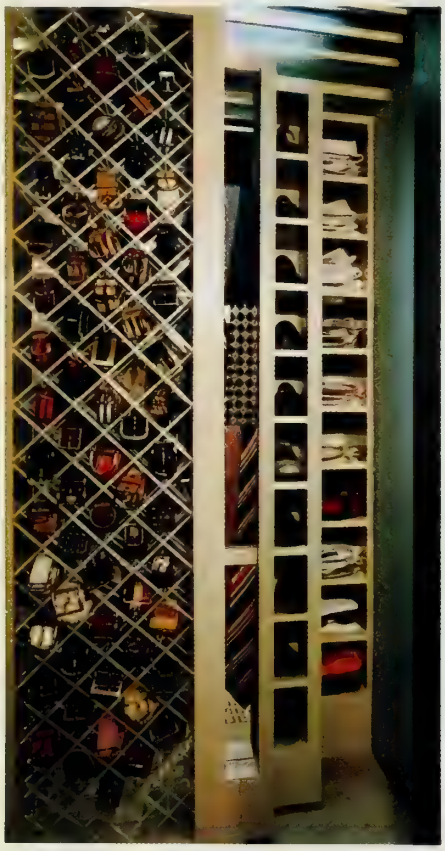
urbane—utterly deluxe—it is the summing up of a most interesting talent.

In the five years since a twenty-five-year-old Billy Gaylord revealed his talents to the competitive design world of San Francisco with the stylized drama of his first apartment as an independent designer (see *Architectural Digest*, May/June, 1972), his approach to décor has been steadily refined. The extraneous has been eliminated from his work and replaced with inspired detailing—the sort of detailing that makes the ordinary into the extraordinary. To Billy Gaylord details don't come last. They are essential to his basic planning.

"I like order and control in design," he says, "but just form and function are not enough. A room has to have comfort; it has to have a little intrigue; it has to have fantasy. The unexpected in a room is the vital element."

This sense of fantasy can be found in the sensuously rounded living room bookshelves that appear suspended in their niche. They were designed to slide into place like drawers. There is the same sort of mystery in the 500-pound steel and glass transom that delineates space at the head of the stairs. How did it ever get up there after the wall was upholstered? That is an engineering feat Mr. Gaylord will not reveal. And the fantasy of a dining

"I like order and control in design."



ABOVE: Mr. Gaylord designed six lighted sliding compartments in the Dressing Area to accommodate his extensive wardrobe. RIGHT ABOVE AND RIGHT: Views of the suede-lined Master Bedroom further illustrate the methodology: restful neutral tones, simple but luxurious contemporary materials, and an occasional traditional reference, such as the ivory-topped George I bedside table. Mr. Gaylord installed bullet lights that peer through the camel's hair bed drapery and fix only on the book he's reading.

table—a slab of marble weighing over half a ton. It could never really rest on that chrome column. The secret is in hidden steel plates, and a post anchored beneath the floor.

Lighting, too, is an integral part of the fantasy. Although two skylights were introduced to the flat, rooms are really designed for evening. There is a total of ninety-four ceiling and floor lights designed in a sophisticated system. All lights are controlled by a master switch, and the entire apartment can be lighted or darkened with

ne gesture. But, in addition, each oom has its own concealed control ystem. There are nineteen dimmers n the living room alone.

In the suede-lined bedroom all laylight can be sealed out with suede-overed shutters—dramatizing a ighly personal lighting system.

"I read in bed," explains the designer. "So I installed little bullet lights hidden behind the draped curtains. You push a button, and they hit just the book—not your head or your face or your knees. Designers so often overlook comfort, because they don't study how individuals like to live."

There are incredible closets in the dressing area, which slide open, alight, to reveal panels and stacks of clothes by category and color.

"If I build closets like that for someone, they have to adjust to them," says Mr. Gaylord. "They have to adjust to putting their shirts in order. But when they do, it enriches their lives with a quality of living that no one had ever made available to them before."

This is the crux of interior design to Billy Gaylord. Personal as it is, he sees his new Russian Hill home as exemplifying a "quality of living" with which he wants to imbue all his design. It is a quality that seems to impart the sense and sensibility of what once was called gracious living. □

—Lois Wagner Green

From the upper Terrace, adjacent to the living room, dinner guests enjoy, alfresco, a spectacular view of the Golden Gate Bridge spanning San Francisco Bay. In the distance are the hills of Marin County. The residence is situated high on Russian Hill.

On Fire Island

Contemporary Solution for a Beach House

INTERIOR DESIGN BY RUBÉN DE SAAVEDRA, ASID
PHOTOGRAPHY BY DANIEL EIFERT

LEFT: A telescope on the Terrace Observatory of designer Rubén de Saavedra's four-room weekend pied-à-terre on Fire Island helps to capitalize on the splendid location. ABOVE: A photomural of a Chippendale fireplace adds whimsy to the Living Room. OPPOSITE AND COVER: Shiny dark living room walls counteract daytime glare and augmented by the surf and the lighted table create an unbounded evening mood. Leather-upholstered banquettes and Polish chairs are from Turner, Ltd.; leather-covered poufs were custom-made in Marrakech. Chinese straw objects form a restrained wall composition.

WHEN GUESTS ARRIVE at Rubén de Saavedra's summer house on Fire Island, they are likely to discover their host in a white linen caftan, and exotic Persian music in the air.

"I have found my spiritual home," says the Cuban-born designer dramatically. And he launches into a description of the minarets of Istanbul.

"Well, I've always adored Venice, which had so many links with the Levant, and one day at a party I met a marvelous woman who told me that I was a reincarnation of a Turkish sultan who lived eight hundred years ago. I was overjoyed to hear that."

Never slow to translate his enthusiasms into tangible spaces, Mr. de Saavedra organized his beach retreat around a cluster of themes that echo his new enthusiasms, while reinforcing them with lively and irreverent quotations from a dozen other cultures. A persuasive mélange emerges, striking the right note of ease, and there is an air of unforced happiness about the house, of unblemished sunny days and civilized evenings.

Simple and graphic as the rooms appear to be, they are the result of a sequence of clear-minded decisions by the designer. Literally shipshape—he used high-gloss boat paints in al

the rooms—there is nothing precious about the choice of materials. Either supple and natural, such as leather or straw, or else hard and impervious, they reflect what is permissible in a damp salty environment.

"Let's talk about the living room," continues the designer. "Do you see the Formica coffee table? It's the key to my planning of the space. You know, in North Africa everything happens in the *souk*. People gather in the center of town to gossip, to eat, to enjoy themselves. Well, I think of most houses as cities in miniature. They all have patterns of circulation—an energy center if you like. In my living room you'll find the main themes of the house carefully stated. The walls are black, and I did this because—while I adore sunlight—I like to keep it *outside*. Indoors I'm more interested in the effects of chiaroscuro and mysterious vistas. On the other hand, I picked out the roof beams and trim in white."

With the descent of evening, other effects take over. The horizon beyond the windows melts away, the room becomes the center of a shadowy world without boundaries or limitations. There is a quality of magic as the walls pick up the faint phosphorescent glow of the ocean, and the room

...crisp functional surfaces, the breath of salt air.

Mr. de Saavedra wrapped the entrance stairway post and railing with rope, and stretched canvas along the banister. Wood slat blinds and a Country Floors tile counter screen off the kitchen area from the living room.

echoes the restful sound of the surf.

Night or day reveals touches of an almost cynical wit that has given Rubén de Saavedra a reputation as an originator of audacious flourishes lightly opposing the canons of conventional taste. Towering against one wall is a photomural of an ornate mirrored Chippendale fireplace.

"I really wanted a real fireplace, of course," explains the designer, "but the local code forbids them. So I have a rare and phantasmagoric version."

Meanwhile, Listo, the designer's pug, has quietly built up a reputation as the ideal hearth ornament, by reposing happily on a cushion in front of this remarkable piece of illusion.

The designer is unmistakably on holiday when he talks of his hideaway. Colors become "tangerine," "flamingo" and "chocolate"; in town they are orange, pink and brown.

"I think of this place as my escape," he says. "After all, this is a house where my friends and I can take our shoes off, relax and cultivate the arts we neglect in town—conversation, a little introspection, hopefully a certain wit, a sharing of ideas."

The widely traveled Mr. de Saavedra likes it best in springtime and in early fall. "It is a stopping-off place on my way to my beloved Venice," he says, "and wherever else I might be visiting. Every year it forms the prologue and the epilogue to my marvelous time in the sun."

Perhaps one of the most ingratiating pleasures of the house lies in its blending of the sophisticated—Mr. de Saavedra's own designs, such as the "seraglio" mirror in the bedroom—with the unpretentious, such as the Sardinian handwoven rugs in the same room. But it is all quite inevitable, as those who are close to the designer realize. It has to do with the deliberate imposition of simplicity on a complex life. Rubén de Saavedra is more taken with the seaside life than he would have thought possible.

"Really," he says, with a note of wonder in his voice, "I wasn't at all sure that it was what I would like. But I look forward to it so much! Listening to music, setting candles along the window ledges, touching crisp functional surfaces, breathing the salt air."

Naturally, like all forms of excellence today, there is nothing particularly national about the house. "I think of it as poised on the edge of the world, rather than merely that of the North American continent," says the designer earnestly. "And looking beyond the Eastern influence, consider the Swiss couches in the living room, the Polish leather chairs, the marvelous poster of Josephine Baker

he Master Bedroom is suitably simplified and ool. Chinese raw silk bedspreads are tucked in bove vinyl-encased box springs. Designer e Saavedra delights in the Fernando Botero thograph of Pedrito on his hobby horse.

vhich is Italian, in the guest room. It's mpossible to maintain a 'pure' style oday, even if one wanted to. And with he whole world to choose from, who n his right mind would?"

If the house, considered a "diversion" by the designer—a "miniature, a pied-à-terre on the sand"—amounts to more than the sum of its parts, then this is also his intention.

"It's an illustration of my philosophy," he says. "Now don't be alarmed! I'm not going to say anything serious. After all, I'm on vacation here, but I'm *always* concerned with suitability in design. I'm absolutely in love with the grand style, but I also wanted to prove that I could carry off something modest, even restrained, and still produce an effect that was a little unusual."

Like an artist who betrays his skill in the most casual sketch, Rubén de Saavedra has allied his talent for elegance and theatricality to a hitherto latent sense of naïveté—producing a small but telling lesson in the virtues of directness and clarity. □

—*David Halliday*

ARCHITECTURAL DIGEST VISITS:

Erté

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY PHILIPPE JULLIAN

ANTASTIC IMAGES seem to dance before he eyes. Crystal chandeliers gleam, nd there are enormous bouquets of strich plumes, gold lamé and rich fur raperies held back by bronze figures f black slaves wearing little more than earls. Here a bed shaped like some ncredible pagoda, and there a sleigh n clouds of mother-of-pearl.

Images tumble one upon the other: ofas covered with a multitude of lump cushions, waiting for a Schéérazade to tell the tales of Show usiness, glistening mirrored walls, a hirling kaleidoscope of colors—and verywhere elegant guests miracuously disguised: Turandot, the Queen f Night, Camille, Monsieur Beauaire; Madame Du Barry at the side of aby Deslys; Josephine Baker and Zizi eanmaire; the famous Dolly Sisters nd the Rocky Twins.

All the costumes for these real and magined, legendary and mythical, figures to wear in the music halls of Paris nd the world were created by Erté—nd designed by him in the most magnificent and bizarre manner imaginable. For more than a dozen years now he sketches for these costumes—ketches executed in gouache—have chieved an important vogue among rt collectors. Indeed, they almost qual the value of those watercolors reated by Bakst, master of the Ballets Russe—the man whom Erté himself onsiders his inspiration and teacher.

It would not be unreasonable to magine that Erté—the magician who as conjured up so many spectacular antasies—might be living in some large mysterious palace. A hidden palace softly gleaming with treasures accumulated during the course of a career that spans more than fifty years.

OPPOSITE: The Paris Living Room of fashion illustrator/scenic designer Erté is as original and precise as his imaginative creations. Natural tones and textures predominate: woven straw covering for the ceiling, Spanish straw rugs, and full canvas curtains. A dark velvet panel intensifies the effect of a painted iron sculpture by the artist-in-residence. ABOVE: Russian-born Erté at 85 retains the courtly manner for which he has been noted throughout his distinguished career.

There is no doubt that he has retained all the subtle airs of a magician and, along with these, a seemingly eternal youth. Even at his age he appears to be a slight young man with a rosy complexion and a mass of fair hair.

In his Paris apartment, like some enchanter from *The Tales of Hoffmann,* he opens a wall covered with drawings, revealing other drawings on panels beneath, and then still others. It is all like some marvelous book with leaves of glass. On them in delicate colors are the extravagant backdrops of the Folies Bergère; on other leaves, the hanging gardens of *Kismet,* the fountain of Mélisande, costumes that could be jewels, and jewels so extraordinary they could be costumes for the stars of the glamorous Ziegfeld Follies.

The work of Erté, who has always been admired by music hall performers and the producers of spectacular revues, is enjoying an extraordinary revival of interest today, perhaps thanks to the rediscovery of Art Déco. The Metropolitan Museum of Art in New York has devoted an exhibition to him, and galleries from Tokyo to Los Angeles and Milan have shown his gouaches and lithographs. Indeed, Roland Barthes, one of France's most distinguished philosophers, has written an entire study about Erté. Three books illustrated with his work have appeared, and recently a volume of his intriguing memoirs, *Things I Remember.*

...an enchanter, adept at creating the most fantastic milieus.

It is an extraordinary and amusing ok, recording the story of a young n of noble Russian family, who eferred to make fashion drawings her than follow the expected career the army or the diplomatic service. ere was the success that came so rly, the incredible covers for *Harper's zaar*, the revues designed for the sino de Paris, his glamorous ap- arances at opera balls in the com- ny of deliriously elegant women.

It comes as something of a surprise t this enchanter, adept at creating e most fantastic milieus, now lives nply in a small and charming apart- ent that has hardly changed since he oved in, some forty years ago. At the ne, the building had just been com- eted and was considered very mod- n for that era. Large bay windows erlook the Bois de Boulogne. Ceil- gs are low, and rooms blend into ch other through large openings. e general color scheme is beige. alls and ceilings are hung with Jap- ese straw mats, and the floor is vered with a rope carpet from the learic Islands, where Erté passes veral months in the sun each year. r the most part, chairs are exceed- gly simple, in the style of Charles X, d tables and chests are Victorian.

The board on which Erté creates his aginative designs is made of simple

OSITE: Set and costume designs by Erté for *Traviata*, performed in 1952 at the Paris era, lend particular fascination to a Living om arrangement. The 1830 Italian console lds an Empire clock and candlesticks; neath it is an Erté sculpture in wood and e. ABOVE RIGHT: Lighted crocodile skins and ortoise shell, plus a ledge of seashells, matize a wall aquarium that is visible from her side. RIGHT: The same aquarium livens a bookcase area of the woven-straw- vered Study; the orderly design is consistent h the adjoining living room.

The board on which Erté creates his imaginative designs is made of simple wood, and perfect order reigns over his desk.

ABOVE LEFT: An enchanting Erté lithograph representing the number 5 illustrates the artist's inventive flair. ABOVE RIGHT: Personal memorabilia and a painted aluminum sculpture by Erté share a tabletop in the Bedroom. RIGHT: A bookcase panel opens to become a conversational backdrop for a hidden bar—it has been signed by hundreds of celebrated guests.

unfinished wood, and perfect order reigns over his desk, where he prefers to work at night. Yet here and there throughout the apartment are unusual touches that indicate the presence of an extraordinary owner. In the entrance hall there is an aquarium, surrounded by small and luminous transparent crocodile figures and a large tortoise shell. Through bookshelves the aquarium can also be seen from the study. And in the salon, up near the ceiling, are doves behind a pane of glass. The sun pours in upon them, and they are as content in their own "aquarium" as the fish in theirs.

There are other odd touches. In stead of paintings on the walls, fo example, there are metal cutou covered with thick layers of pain They resemble nothing so much a certain mobiles or the involved turn of-the-century ironwork of the Par Métro. It happened, one summer lon ago, that Erté—who likes to spend few hours every day in the sun—had vision of these strange forms. He hu ried to find a Spanish blacksmith wh understood how to shape metal to th artist's vision. One such work is in th form of a spiral cascading down like wave, and it is titled *Angoisse.* It difficult to imagine this particular ar ist—so dedicated to the exquisite—a tacking metal with gusto and paintin it over with vigorous strokes.

The bedroom—where the texture o the walls is at once curiously roug and smooth—is almost entirely oc cupied by an enormous bed. And her

n the bedroom are all the mementos f Erté's Russian heritage: the silver-ramed photographs of czarist officers nd ladies in elegant court dress, the ortoiseshell toilet articles with the olden coronets of another age.

Two handsome cats—one Persian, one Siamese—share the apartment with Erté. They are as elegant and precise as the milieu in which they live—a milieu where not a centimeter is wasted and where, in spite of the accumulation of the years, there is never an indication of disorder. □

ABOVE: Still actively engaged in his art, Erté designs on a raised panel of his desk in the Studio; large windows and a terrace overlook the Bois de Boulogne. He prefers to work at night, alone save for his two cats. FOLLOWING PAGES: An Erté retrospective of theatrical designs is mounted within a cupboard of movable panels in the Living Room; doves-under-glass bask in the sunlit window recess.

9

Chicagoan's Palm Springs Retreat

Carefree House Designed for the Desert

PHOTOGRAPHY BY FRITZ TAGGART

THE IMMENSE POPULARITY of southern California's Palm Springs is a phenomenon of relatively recent date. Fifteen years ago—even ten—the desert resort was far less widely known than today. It had, to be sure, a large following and was familiar to Californians as well as to visitors from many other parts of the world. But for years it was something of a secret.

John Strauss is one of the fortunate few who have long known the secret, and his memories of Palm Springs go back through the years. Now the owner of a respected designer showroom in Chicago, he has been coming to Palm Springs regularly since childhood. His attachment has always been strong, and at last he has put down permanent roots in the resort.

A few years ago he bought a house in this splendid desert oasis, and he has recently completed decorating it to his satisfaction. Surprisingly near Palm Canyon Drive—with its five miles of date palms and hotels, shops and restaurants—his house has a self-contained serenity that seems a world apart from the crowded tourist streets.

Behind his house the pine-covered San Jacinto Mountains rise dramatically, and the multicolored desert stretches out to the east. All the pleasures of Palm Springs lie conveniently at hand: the tennis and the golf, the horseback riding and the swimming, the sun and the crystal air.

Actually the only regret Mr. Strauss has is that the demands of his business make it impossible for him to spend more than a month each year in his Palm Springs retreat.

However, perhaps as in personal relationships and even in life itself,

Lalanne's sheep chairs graze in the Living Room of designer John Strauss's Palm Springs residence. Owner of a Chicago showroom, Mr. Strauss is able to enjoy his vacation home only infrequently; the design solution, therefore, was dictated by the desire for minimum maintenance. The lowered floor level serves as a boundary for comfortable seating. Carpeting by Edward Fields.

depths of feeling are not measured in conventional units of time. The days Mr. Strauss does spend in his Palm Springs house have a remarkable depth and bring him contentment.

His house is relatively small—3,000 square feet—and basically simple, practical and exactly what the owner wanted for himself. The original house was not in particularly good condition when Mr. Strauss bought it, and he undertook some fairly extensive renovations. Much of this work centered around the fireplace and in the pool and enclosed terrace.

"It's no secret that I was interested in easy maintenance," he explains. "I had to have the sort of house that can

ABOVE: The cool glass-enclosed Terrace Roor takes on maximum importance in the desert climate. The feeling is light and clean; surrounding natural color accents the room's neutral tones. Wicker Works furniture rests on the same tile flooring that unifies the mai rooms, providing a white-sparked basis for the crisp uncluttered look. OPPOSITE: The Dining Room furniture as well as much of tl other furnishings were designed by Mr. Strauss's firm. The chairs are covered in Clarence House leather.

Much of the renovation centered around the pool and enclosed terrace.

be opened and closed without any great effort, a house that can be kept in shape with minimum attention."

All of the furniture, largely from the Strauss showroom in Chicago or designed by himself, is simple, concise and understated. There is a good deal of glass and Lucite and wicker, and the color scheme is largely monochromatic. Throughout the house there is ample evidence of the owner's love of simplicity and his sure hand.

The same feeling for simplicity is to be found as well in the suburban house near Chicago, where John Strauss lives most of the year. The furnishings, to be sure, are more elaborate—and there is a notable collection of Cubist paintings—but the look is Country French. Thus, his two houses, different as they seem on the surface, nonetheless form a unified design statement by John Strauss.

ABOVE: The Master Bedroom makes a tailored statement of quiet restful appeal. There is careful attention to detail: the bed floats above indirect lighting, the textured wall fabric also covers window moldings and folding door panels. A boldly bordered Edward Fields rug defines the area. Collages by Clinton Hill.
RIGHT: The terrace room glows invitingly against the clear palm-fringed desert sky.

"Basically I love the feeling of country pieces," he says. "I love what is appropriate to a particular setting or a particular locale. I think I've succeeded in Chicago, and I was certainly trying to do the same sort of thing here in my Palm Springs house."

A long and deep attachment to Palm Springs, and a sure eye for simplicity and what is appropriate in the context have succeeded in giving Mr. Strauss a comfortable and casually elegant house—in a setting where the high mountains rise from the desert. □

—*Sam Burchell*

Reprise

A Nostalgia for Paris

PHOTOGRAPHY
BY STEPHEN SHORE

THE MOST FAMOUS café terrace in the world at the outset of the 1930s was the Dôme Montparnasse, located—as it is still—at the crossing of the boulevard Montparnasse and the boulevard Raspail on Paris's Left Bank. The second most famous café in the world, the Select, somewhat smaller but in the same style, was across the street. And just down the block all of painting, writing, designing, dancing and thinking Paris gathered under the frescoes of Othon Friesz and Marie Vassilev to observe or be observed in the dazzlingly brutal light of La Coupole. The names of those celebrities of Paris in the 1930s who sat, talked, drank and ate in the Left Bank cafés are legendary and legion. Among them were not a few Americans—Ernest Hemingway, Josephine Baker, Henry Miller.

Immediately behind the Dôme Montparnasse, the pleasantly dilapidated buildings of the narrow rue Delambre housed artists' studios, and warm smoky *bugnats*—those now near-extinct havens where wine and hot chocolate were sold along with coal and firewood. Up and down the street a few crowded jazz clubs like the Dingo Bar moved to the sounds of black American bands.

Christopher Chodoff was living at the time in a small, fifth-floor, one-room walk-up on the then magical rue Delambre—frequenting the Dingo, the Dôme, and taking in all that was visually and intellectually stimulating in the legendary life of 1930s Paris.

On walks across to the Right Bank and the American Express, where he and his brother would sometimes hang about to see who might arrive from their native Philadelphia, the young Chodoff would wander down the Faubourg Saint-Honoré past the two windows of Jean-Michel Frank's recently opened shop. "I was very young and didn't know anything," he recalls, "but I knew I liked that shop."

For anyone with an eye for design—and Christopher Chodoff has one of the best eyes for design in the world—Paris was a visual feast of new ideas. And there was time to take it all in, to know the work of Frank, of the Giacometti brothers, Alberto and Diego, of Christian Bérard, Jean Dunand, René Lalique and Eileen Gray.

"It was fascinating," he says. "Everyone felt like a millionaire. You didn't, of course, need a lot of money in those days. But I had so little that later on, when I moved to another address, next door to the Schéhérazade—that famous nightclub

The Living Room of Christopher Chodoff's Manhattan apartment is a tribute to 1930s Paris. PRECEDING PAGES: Silver and bronze sea creatures cluster around Jean-Michel Frank's lamps. Sofa fabric by Brunschwig & Fils. ABOVE: A painted screen by Etienne Drian recalls the first American jazz band to reach Paris. BELOW LEFT: An owl perches on Diego Giacometti's bronze coat tree. BELOW RIGHT: Pre-Columbiana lines the overmantel. OPPOSITE: Coromandel panels screen some of the New York skyline.

where every waiter and doorman was a Russian prince—I could never afford to go in. Nevertheless, I looked at every street and stone in Paris."

With the images of those stones, Mr. Chodoff built the foundations of his solid and unerring taste for the best in the world of design. And today his small but spectacular Upper East Side New York apartment is a monument to that taste—an intimate monument scaled to a very personal enjoyment of living in the presence of many extraordinary objects.

There is no "decoration." Walls are no more than plainly painted backgrounds; windows have no special "treatment"; the upholsteries are basic to the point of being unnoticeable. The objects, however, take over and build a major event from details.

Mr. Chodoff has been buying, collecting, trading, selling—and buying more—since he can remember.

"I have a box in the bedroom I must have bought when I was fourteen," he says. And his eye has been trained to a European design sensibility from his first trip abroad, when, he suspects, his mother had to carry him about.

To look around the living room of his New York apartment is to be led on and seduced at every glance. There is the inexhaustible fascination of great objects, with surprises and delights in their every detail. Bronze owls perch on two bronze coatracks by Diego Giacometti, who also made the coffee tables, floor lamps and table lamps. Japanese bronze fish and lobsters and crabs cavort with articulated silver fish on a pair of black granite consoles beneath the gaze of Jean-Michel Frank white plaster lamps. Pre-Columbian figures look evasive and smug in a line on the mantelpiece, and African figures and masks brood on their dark private enigmas from wall perches.

From all of this, a cut to the view of New York from the windows would be abrupt. But Mr. Chodoff, whose active life as a dealer in, and designer of,

.an intimate monument scaled
) a very personal enjoyment of living.

PPOSITE ABOVE: Just a few carefully selected lements contribute to the eclectic atmosphere f the Guest Room, including a Biedermeier aybed and an antique horn chair, the map of aris on a 19th-century French screen, and an 8th-century Venetian painting. OPPOSITE ELOW: A crystal inkwell rests on a iedermeier secretary in the Master Bedroom. BOVE: A Giacometti table, a gilded and acquered 18th-century Chinese screen, and a iedermeier mirror enrich the Master edroom. Chair fabric by Brunschwig & Fils.

extraordinary objects keeps him moving, sees his as a "night apartment." So windows are nearly blocked by tall carved and lacquered Chinese screens. The screens part in the living room ust enough for an enchanting French bronze bust of a young Chinese to glance out at the Manhattan view.

Mr. Chodoff's living room with all its wonders is brought dynamically alive through the life-size figures of the first, most joyous, and apparently most beautiful black jazz band to reach Paris in the 1920s. Caught in their riotously exuberant act by the French artist Drian on a massive, seven-panel painted mirror screen, they dominate the room—their playing, playful and elegant figures echoing back and forth from the mirrored overmantel to their own silvered stage.

Christopher Chodoff knew of the prized screen for some time before it was his. Made for the first Mrs. Marshall Field's house in London, it vanished and later reappeared in photos of a house in Newport where it shared a room with two grand pianos and zebra-skin upholstery. Finally traced, it turned out to be available. Naturally, Mr. Chodoff had a moving van on the way before the seller was off the phone.

The cumulative effect of the living room's diverse statues, screens, carvings, masks, lamps and "things" has its own magic. "It's not," the owner not immodestly remarks, "something you could go out and find in a day."

Enthusiasm—and Mr. Chodoff's enthusiasm is quiet but unbounded—has led to more than a few buying sprees.

"The fun is in the buying," he admits. "You don't have to keep everything, but I somehow hate the selling. I've got a warehouse full of stuff"—as he modestly calls his collections of brilliant objects—"I don't know when I'll need another chair."

Christopher Chodoff is of course no ordinary collector. Through the famous shop he kept until recently on New York's 57th Street, he introduced America to the great designers of 1930s Paris, to the white plaster lamps and furniture of Jean-Michel Frank, to the bronzes of Diego Giacometti, to the lacquers of Eileen Gray. He showed as well his own remarkable designs: the brass chinoiserie lanterns, the asparagus pedestal tables, the bronze and steel furniture and all the unusual and arresting objects that he has conjured up over the years—and still conjures up—for showrooms from coast to coast; they dignify and refresh the thrust of American design.

But the fabric of his daily life is not made from sweeping interior design statements. The splendid objects Christopher Chodoff finds or designs himself confirm this fact, as they confound any master scheme and persuasively suggest that the greatest pleasure is to be derived from the use of imaginative details. □

—*John Loring*

Piedmontese secretary, painted blue with silver moldings, gilt trim, and decorated with cartouches. Italian. First half of the 18th century; 88½" x 44½" x 25½". Courtesy, Loewi-Robertson, Inc., Los Angeles.

Italian neo-Classic armchair, painted cream white and gilded. Circa 1785; 33½" x 34". Courtesy, Dalva Brothers, Inc., New York.

An English Regency lacquered and gilded cabinet with a *faux*-porphyry base, *faux*-burl panels and a Siena marble top. Circa 1810; 36" x 48"; 23½". Courtesy, Gene Tyson, Inc., New York.

ANTIQUES

Painted Furniture

The Whimsy of Faux Finishes

TEXT BY ISABEL O'NEIL

THE ANTIQUITIES of the past, the throbbing tones of versatile lacquer, the luminous hues of the Venetians and the charming innovations of the Piedmontese, among others, have half marked the finishes of painted furniture, witty expressions of the virtuoso artist/craftsman. Today we use painted furniture for the very reason for which it was originated—to create intimacy, to offset wood tones of other furnishings, or to provide drama

ove: A pair of 18th-century hall benches with painted armorial cartouches surmounted by a coronet l flanked by floral decoration. Circa 1750; 4′ x 5′ x 1′6″. Courtesy, Mallett & Son, Ltd., London. ht: A sleighback chair with poppy-jasper mineral finish; 1974; approximately 32″ high. Courtesy, e Isabel O'Neil Institute for the Arts of the Painted Finish, New York.

n English decorated cabinet with cupboard doors enclosing drawers of varying sizes, decorated with tulips and other flowers in the Dutch manner. Circa 1700; 2′10″ x 3′2″ x 1′7″. Courtesy, Mallett and Son, Ltd., London.

ccent. Stylized yet idiosyncratic, the vide variety of painted furniture provides visual intrigue.

Even the civilizations of Egypt and Greece delighted in painted furnishings and fantasies of *faux bois* and *faux* lapis. In the fifteenth and sixteenth centuries Italian ceilings were elaborately painted with spectacular perspective leading far into the sky. Furniture followed a grandiose pattern but the poor wood and craftsmanship were concealed with gesso and gilt.

The concepts of decoration and comfort converged, toward the end of the seventeenth century, when the nobility of Italy considered the intimacy of a small room more conducive to physical comfort than the formal halls of great palazzi. Movable furniture scaled to human dimensions became the desired furnishings for their country villas and for the small suites each noble kept at the opera for tête-à-têtes and amorous rendezvous. Still, the construction was concealed with gesso. Venetian artists then indulged in an ecstasy of color. And the Piedmontese craftsmen invented fantasies of wood, marble, lapis and porphyry.

This delightful informality was adopted by the French for the *petit appartement*. The magnificent *ébénistes* conceived and designed exquisite and elegantly proportioned furnishings throughout the eighteenth century. In

Attributed to David Roentgen, a Louis XVI mahogany cabinet inset with painted tôle plaques. Circa 1780; 69" x 43¼" x 18". Courtesy, Garrick C. Stephenson, New York.

Chinoiserie corner cupboard and hanging cupboa both lacquered in relief, and gilded. Rome, early 18 century. Lower cupboard, 92 cm. x 45 cm.; upper, 85 c x 30 cm. Courtesy, Figli de Adolfo di Castro, Rome.

the reign of Louis XV the rooms of these apartments, with their painted boiseries, were furnished with an assemblage of painted fauteuils, mingled with marquetry cabinets.

In the seventeenth century, when Europe entered into regular trade with China, lacquer became fashionable. Previously rare lacquer, polished to a mirror gloss of shimmering color, dazzled the Europeans. The novelty and scarcity of imported lacquer pieces, with their undeniable perfection and exotic decoration, rendered them as worthy as jewels for royal gifts. The overwhelming demand of the courts of Europe forced the European craftsmen to invent facsimiles.

The first flush of wonderment for all things Oriental subsided after the seventeenth century, to flourish again in the whimsy of chinoiserie. Rendered in delicate hues that clash in wondrous combinations, chinoiserie was sometimes more intriguing to the wester eye than unflawed Oriental decoratio

Painted furniture during the reign Louis XVI was distinguished by i restrained use of neutral tones an white and gold. With the onslaught the French Revolution came "Trianc Gray," improvised to hide the golde facets that accented its eleganc Stemming from the newly aroused i terest in classicism, the terra-cott and ochres of Pompei appeared

ommode, by Boudin, with brown Chinese lacquer, gilt bronze mounts and brèche d'Alep marble top. econd part of the eighteenth century; 87 cm. x 97 cm. x 51 cm. Courtesy, Etienne Levy, Paris.

urniture design. The simplicity of the Directoire style united with gilding to effect a more elaborate expression during the Empire period. And as the eighteenth century progressed, Chippendale, with an ardor for Oriental fantasy, ornamented the great houses of England with resplendently colored lacquers enhanced by the glitter of Rococo and chinoiserie piquancies. Hepplewhite, Sheraton and other English designers joined in this enthusiasm, using soft colors reminiscent of the hues found in Roman villas.

Brighton Pavilion remains an outstanding example of such eccentric and witty tastes, with its painted fantasies of bamboo and *faux bois* in unlikely color and quixotic style.

The craftsmen of Europe brought to the New World memories of the painted finishes of their homelands. Often these were rendered with consummate skill, and at times only echoed the model. The itinerant furniture painter used any material at hand for his homemade recipes, such as "buttermilk red," improvising as he went along. The pièce de résistance was a vermilion and black *faux* tortoiseshell with an utterly amusing and audacious gilded version of chinoiserie.

The purity of the white, blue and yellow favored by the devotées of *japonerie* influenced the painted furniture

continued on page 160

Pauline de Rothschild

The London Flat of the Late Baroness

PHOTOGRAPHY BY DERRY MOORE

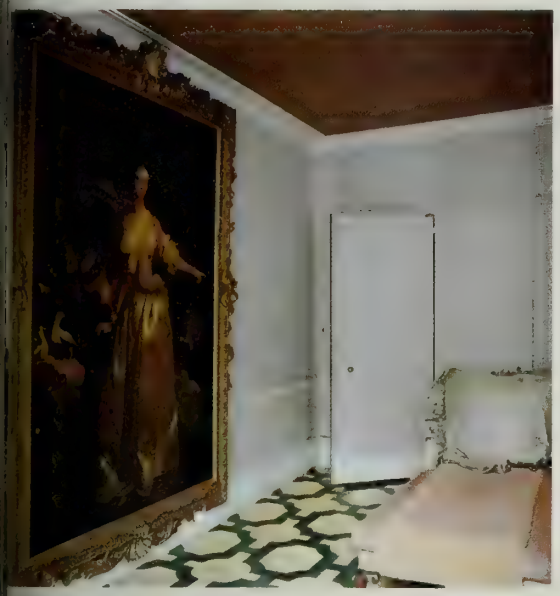
A FEW PRIVATE and very quiet rooms; a secluded, even secret, place to withdraw from a busy life. We all dream of it, but Rothschild dreams have a way of becoming reality. Before she died, just over a year ago, Pauline de Rothschild created such a refuge of exquisite beauty for herself. In a flat in Albany, the exclusive London residential chambers, her genius for bringing beauty to everything around her blossomed once again—this time in quiet privacy. Perhaps only a dozen of her most intimate friends were ever invited there, certainly no strangers.

Her husband, Baron Philippe de Rothschild, explains: "Her life was always so busy. In Paris and at *Mouton*, the château near Bordeaux, there are always so many people—our friends, all the wine enthusiasts. She loved London and came here to rest. This flat was kept for herself, for her own personal satisfaction. But now I feel that things are different. It should be recorded. This flat is the distillation, the 'point' of all the work and thought of her entire life—her house in New York, her ten years with Hattie Carnegie, her apartment in Paris, the new rooms we did together at Mouton."

All she had ever seen or read, often many years before, she retained to use

"This flat is the distillation of her entire life," says Baron Philippe de Rothschild, of the secluded London apartment that served as a refuge for his late wife, Pauline. LEFT AND ABOVE: The Drawing Room is an intensely personal statement, reflecting the baroness's unique sensibility. Furnishings include a steel-framed sofa of her own design, *retour d' Egypte* chairs and contemporary cube tables. Essentially, says the baron, "it is all in the color. She would sit for hours with the painters, drinking mugs of tea, until they got the color she wanted."

"This flat is the distillation, the 'point,'
of all the work and thought of her entire life."
—*Philippe de Rothschild*



PPOSITE: Baroness Pauline de Rothschild loved e Corinthian-pillared façade of the building ross the street, so she deliberately left the ining Room window undraped, letting the indow frame the view. The furniture is recisely placed, so that one of three dolphins n the table base is visible from the doorway. ABOVE LEFT: The baroness chose for her edroom a room that also faces the classical rchitecture she admired. The portrait of lizabeth Montagu, a gift from her husband, one of only two paintings in the apartment. BOVE RIGHT: A drawing by Barnaby Conrad onfirms the elegant countenance of the aroness Pauline de Rothschild.

when the time and place were right. For instance, the Rothschilds had seen painted floors on their journeys through Scandinavia. Castles built during the sixteenth and seventeenth centuries often had them. It is a Northern style, flourishing where wood is abundant and marble rare. Although both the baroness and the baron loved painted wood floors, they were never able to use the idea themselves. In Paris the parquet was not good enough. At Mouton, painted floors would never have survived so many country shoes walking across them. Albany was just the place.

There is one essential difference in these London rooms. Her other houses are gregarious; this is introspective. Mouton is always ready to receive dozens of guests. She entertained at tables of unique charm, choosing from one hundred and seventy services of china and the finest linens, all illustrated in a vast scrapbook. A full-time flower arranger carried out her instructions to produce the famous "landscape tables," with centerpieces of moss, twigs and country heather. Dozens of little flowers filling Japanese enamel vases might line the length of the table, or an arrangement of vegetables, curly lettuce or cabbage, might replace flowers to give a fresh vivid green. The London flat is very different. There is but one set of simple blue and white china. The center of the table bears only a bowl of fruit.

The theme of simplicity carries throughout the flat. One spray of lilies in a jug or a handful of freesias in a lined wicker basket is enough. There are only two paintings, and one is very small. She felt there was too much art

Beauty, elegance and the pleasures of the eye were always at the heart of her life.

The baron's Bedroom is highly styled, so that the door from the hallway may be left open to extend the space. An early-19th-century Japanese painting on glass is the only wall adornment; walls and ceiling are painted, however, in many subtle shades of the same soft color. The baron still works here, piling on the silk-draped bed the many books and dictionaries he uses to translate Elizabethan poetry and modern English plays into French. He recalls that his wife consulted diligently with designer John Fowler to achieve the discriminating and individual atmosphere of these chambers: "I would say it is the resul of a remarkable cooperation."

in evidence in Paris and at Mouton.

"The one significant painting that is here," says the baron, "I bought for her. It is very large, and I thought it would look wonderful over the sofa. Anyone else might have put it there—in the biggest room. Not Pauline. She hung it in her own bedroom—the smallest room in the flat—where it extends from floor to ceiling."

The rooms are off the "Ropewalk" at the back of Albany and were designed as chambers by Henry Holland in 1802. Pauline de Rothschild was fully appreciative of the proportions, the advantages and limitations each room offered. The corridor is narrow, so her husband's bedroom, just to the right of the front door, was made very elegant—thus the door could be left open as often as possible and the space extended. She used her own bedroom at the end of this corridor to draw the eye forward, always leaving the door open within and a lamp lit behind it.

Albany has had many distinguished tenants, and among them are—or have been—Anthony Armstrong-Jones, Lord Byron, Sir Kenneth Clark, Dame Edith Evans, Malcolm Muggeridge, Harold Nicolson, and at least two prime ministers, Gladstone and recently Edward Heath.

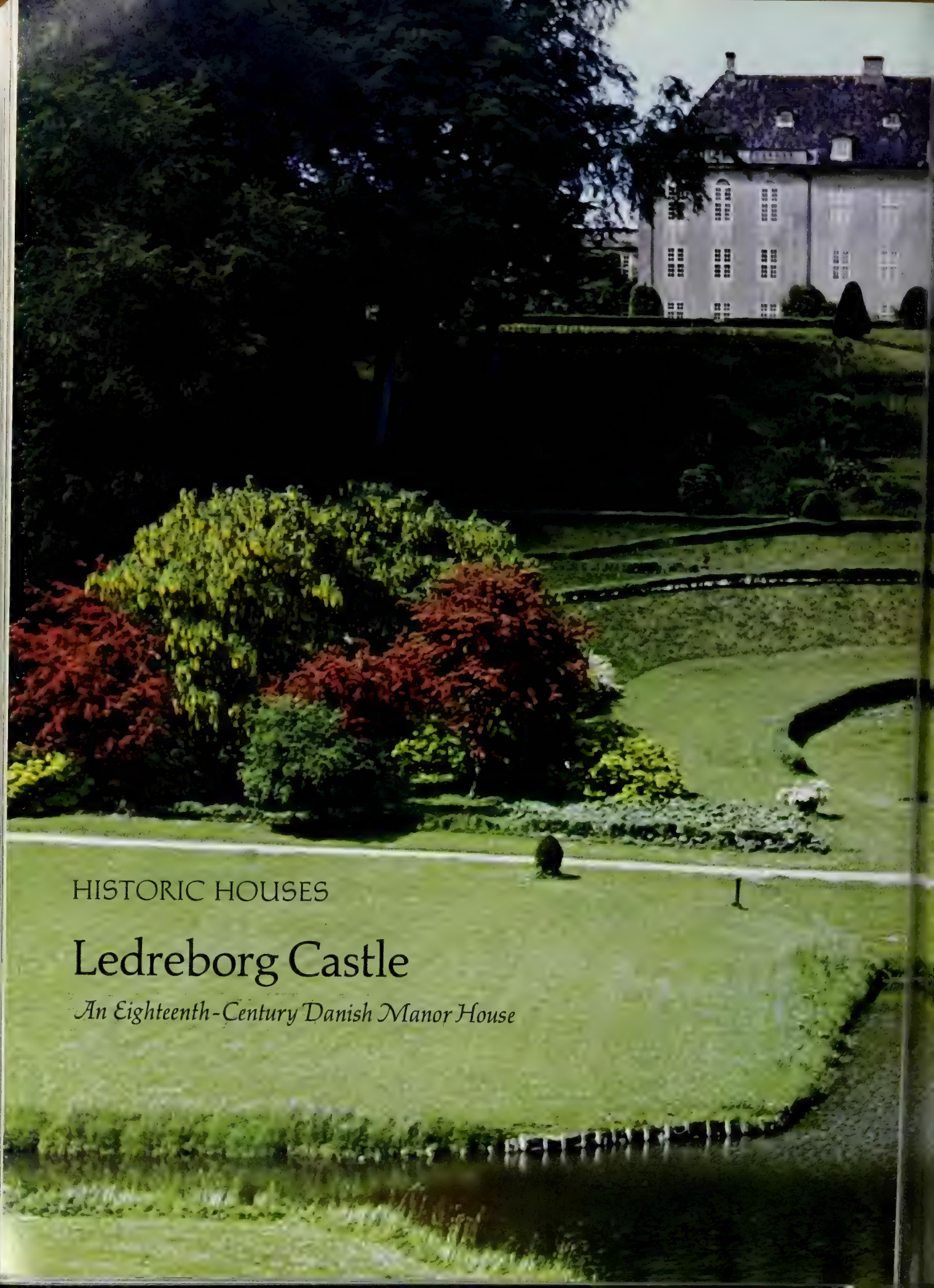
It was not a small effort, bringing such unique color and style to these rooms, and the decorator, John Fowler, was of inestimable value to the baroness. Together they discussed everything, letting ideas evolve slowly—both of them perfectionists.

"She wouldn't have achieved anything of this kind without John Fowler," says Philippe de Rothschild, "and all his craftsmen. If you asked her, she would have said it was all to his credi I suspect John Fowler would say it wa her genius. I would say it is the resu of a remarkable cooperation."

Beauty, elegance, and the pleasure of the eye were always at the heart the life Pauline and Philippe de Roth child shared with each other.

"We had a sort of 'concurrence,' the baron explains, "a competition b tween us, when we traveled or visite museums, old castles or antique shops. Which one of us would hav the sharpest eye? Which would be th first to say 'I found it' or 'Come an see.' I think that five-and-a-half tim out of ten she would be the one to se something first. But then, perhaps sh would have put those figures in r verse. She was like that—always reac to give the credit to someone else." □

—*Elizabeth Lambe*



HISTORIC HOUSES

Ledreborg Castle

An Eighteenth-Century Danish Manor House

PRECEDING PAGES: At Lejre, Ledreborg Castle stands nobly above sweeping French-style terraces. It is an outstanding example of the 18th-century trend toward restoration of such Danish manor houses to Baroque/Rococo splendor. TOP: Originally a carriage house, the Bell Tower now serves as a garage; the noted architect L. Thura was responsible for its graceful lines. ABOVE: The tapestries in the Koege Tapestry Room were specially designed for the space by the French artist François Legere, who at the time had a factory at Koege. The Rococo furniture and embroidered rug are original to the castle. OPPOSITE: Paintings by Flemish artists fill the walls of the Red Drawing Room; furniture is Louis XVI.

PHOTOGRAPHY
BY MARIE HOLSTEIN

THE ORIGINS of Danish manor house are often lost in the obscurities of th past. Frequently these origins go bac beyond any written record, and few o the older manor houses can be trace before the fifteenth century.

They rose near the villages or o individual farms—at first the half-tim bered houses of the agricultural peas antry. Original plots were not large and the farms were widely scattere Some manor houses in an advance Gothic style still remain, but the gen eral standard of architecture was rathe low. These estates came down fro generation to generation.

The sixteenth century in Denmar brought many changes in agricultur and a struggle began between th larger and the smaller farms. Larg estates grew, and impressive mano houses were built by the nobleme who came to own them. Many of the houses were built by foreign craft men, and they became huge manor adorned with all the artistic splend of the Renaissance and surrounded b innumerable farm buildings.

Often these noblemen were men bers of the prestigious Council State, the leading cultural and politic figures of their day. Between hills a lakes, sheltered by the surroundi forest, they created those proud towe and ramparts that still rise from t fertile plains of Denmark.

Such aristocrats and their farn hold a firm place in the history of t country. Their names were inscrib on elaborate mantelpieces, their po traits painted by Dutch artists, a these lords of the manor enjoyed that was best in the education a knowledge of their times.

War, however, and falling prices a simple bad luck plagued the last da of aristocratic power. After the int duction of absolute monarchy, t state became the master, and t squires receded into the backgrou A century passed, when little n building took place, but at last t

There is an abundant collection of paintings,
and almost every wall seems to be covered.

The interiors of the manor bear the artistic stamp of Eigtved and Krieger. All remains untouched to this day.

situation came to change drastically.

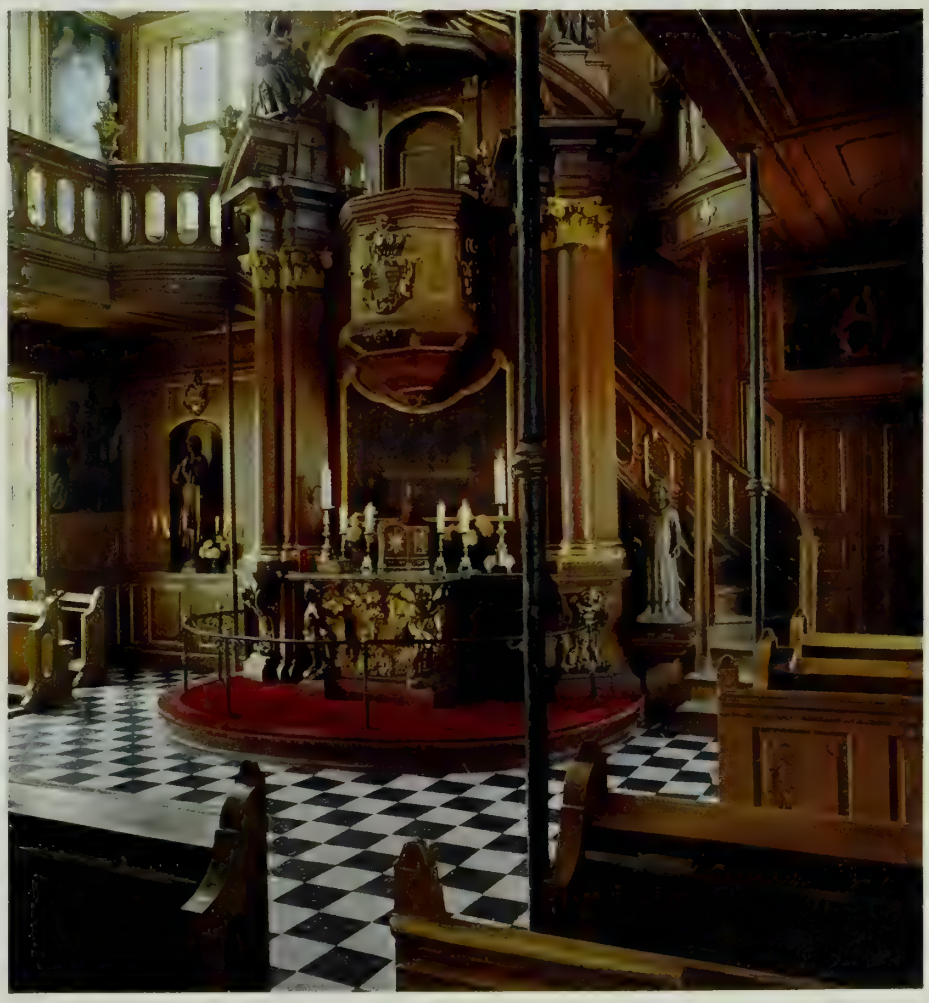
The nobility became closely allied with the Danish court. Older estates were rebuilt, and new manor houses constructed in the Rococo style of the French kings. The renovations of this period were notable, most particularly evident in the interiors of new manor houses, decorated in the then popular, luxurious taste of the Baroque.

One superb example of the period is Ledreborg Castle, at Lejre. It lies in a part of Denmark filled with historical monuments. The castle, in fact, was once the location of the stronghold of Gorm the Old. The property was first acquired by Count Johan Ludvig Holstein-Ledreborg, at the beginning of the eighteenth century. It was then known as the Lejregård. The count rebuilt the manor house in a mixture of the Baroque and the Rococo.

The interiors of the manor bear the artistic stamp of Eigtved and Krieger. All remains untouched to this day: the Italian stucco work, the French tapestries, the furniture of the time, and all the embroidered carpets. A record of the first count's family can be seen today in the paintings by Tuscher and Wahl, in the vaulted banquet hall.

The portrait of the first Count Holstein-Ledreborg is missing, however, since the artist died before it was completed, and a large mirror on one wall takes the place meant for it originally. But all around the walls of the banquet hall are portraits of his parents, his sisters, his brothers, his children—even little Gustav Adolph, who, unhappily, died in his second year.

There is an abundant collection of paintings at Ledreborg Castle, and almost every wall seems to be covered. In a corridor leading from the entrance



OPPOSITE: Portraits of the family of the first feudal Count, Johan Ludvig Holstein-Ledreborg, were painted by Tuscher and Wahl for the vaulted Banquet Hall. Count Johan Ludvig's own likeness, however, is represented only by a mirror; Tuscher died before completing that panel. The impressive stucco work was done by traveling Italian artisans. RIGHT ABOVE: Five generations of the Ledreborg dynasty are depicted in the Dining Room. Above the sideboard is a family grouping of the present Count's great-grandfather, his wife and children. RIGHT: A Baroque Chapel, designed by I. C. Krieger, occupies the entire west wing of the castle.

hall, with its lovely Blåtårn tiles, the castle is seen in four different paintings, showing it as it was before the renovations of the eighteenth century.

Many old and interesting parts of the castle are perfectly preserved today. There is the antique dungeon, in a cellar beneath the entrance hall, a dark and gloomy room with a narrow stone bench its only furnishing. It is said that the last occupant of the dungeon was some unhappy cook who had spoiled a dinner. According to legend, she was confined here for three weeks and composed a song about her misery.

When Count Johan Ludvig first enlarged his castle he was careful to pay homage to God, and the entire west wing is occupied by a chapel. The whole was executed by Krieger, with a high vaulted ceiling, decorated by Tuscher's painting of the Resurrection, and walls covered with biblical scenes after the school of Rubens.

The park surrounding the castle is in the French-Italian style and rather formal. Ancient trees descend to the bottom of the valley, there are symmetrical streams and rows of beech trees. Among the beeches is Jerichau's fine statue of Adam and Eve after the Fall.

There is, indeed, a family story attached to this particular statue of Adam and Eve. It appears that the count had ordered the statue to be made in Rome from a beautiful piece of white marble. When the statue arrived, however, a small gray grain was found in the otherwise perfect marble. The count was infuriated and decreed that the statue be banished from his house. So now Adam and Eve stand among the beech trees, at the mercy of the wind—cast out of Paradise.

In an era when it is difficult to maintain and preserve the splendors of a castle like Ledreborg, it is pleasant indeed to stroll down the 200-year-old allée of trees. The experience is one rich in history and the meaning of the past. For a moment it almost seems like being in some hushed and lovely ancient cathedral. □

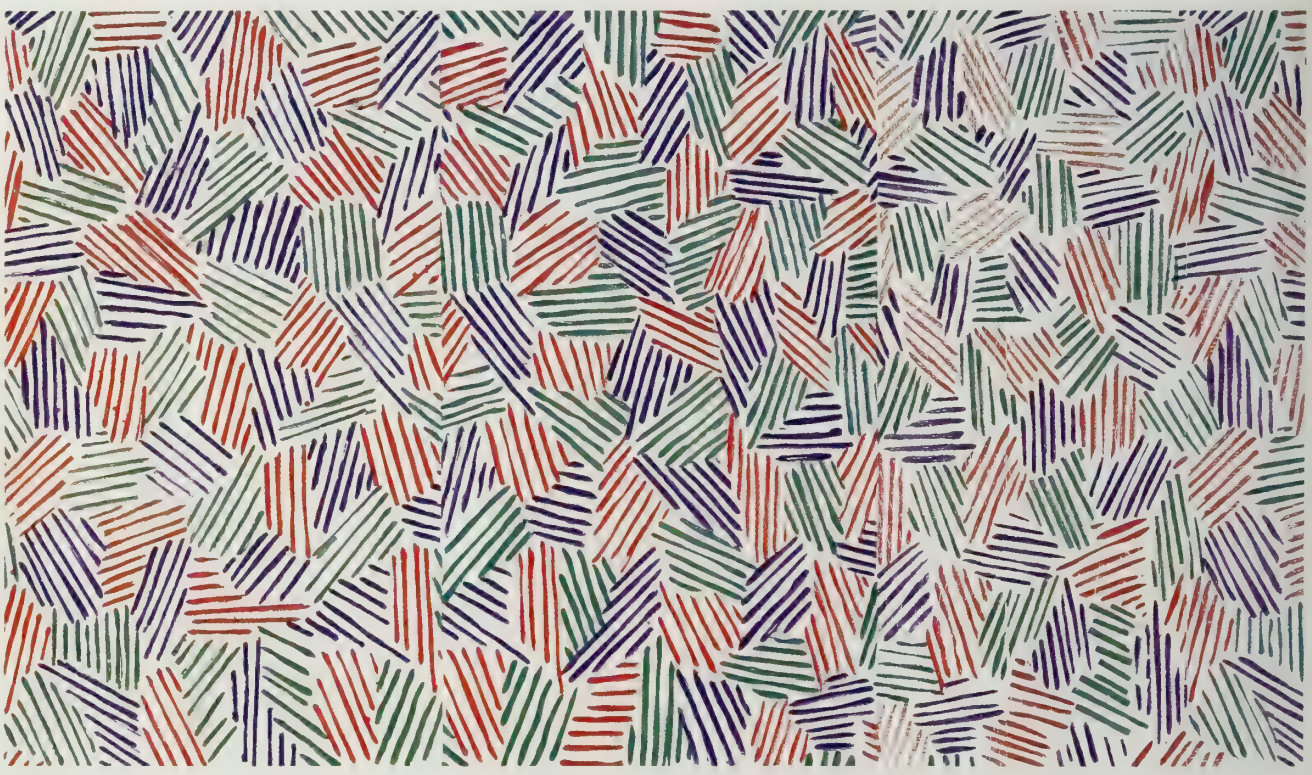
—*Birgitte de Bourbon de Parme*

LEFT: A collection of small paintings covers the walls of the Miniature Room. Damask hangings drape the Rococo furnishings. The rug is embroidered with the Holstein-Ledreborg coat of arms. ABOVE: A swan named Mozart has long graced a stream that flows through the valley below the castle.

Two-Dimensional Multiples

New American Editions

TEXT BY JOHN LORING



Scent, Jasper Johns, 1976. Lithograph, linoleum cut and woodcut. Edition: 42; 31½" × 47". Watermarked with the title of the print. Courtesy, © Universal Limited Art Editions, New York.

OPPOSITE: *Red Etching Robe*, Jim Dine, 197 Etching from two copper plates. Edition: 36; 42" × 29¾ Courtesy, © Pace Editions, Inc., New Yor

THE DAYS ARE long since past when artists' prints were sequestered in solemn prints rooms of museums and libraries or discreetly tucked away in carefully neglected portfolios of connoisseurs and specialized collectors. Today two-dimensional multiple art is taking its place on a footing with painting and sculpture as a major art form. Museums across the country mount regular print shows; the number of dealers and publishers increases almost daily; and more and more of our leading artists devote a major share of their activities to printmaking. The public's enthusiasm for collecting has never been greater; and the marketplace—a much maligned but reliable judge of art—is booming, with the prices of some new editions doubling in less than a year.

Despite their routine neglect by the public in the early 1920s, prints have been historically an important part of the production of such indisputably great artists as Matisse, Picasso, Goya, Daumier and a host of others.

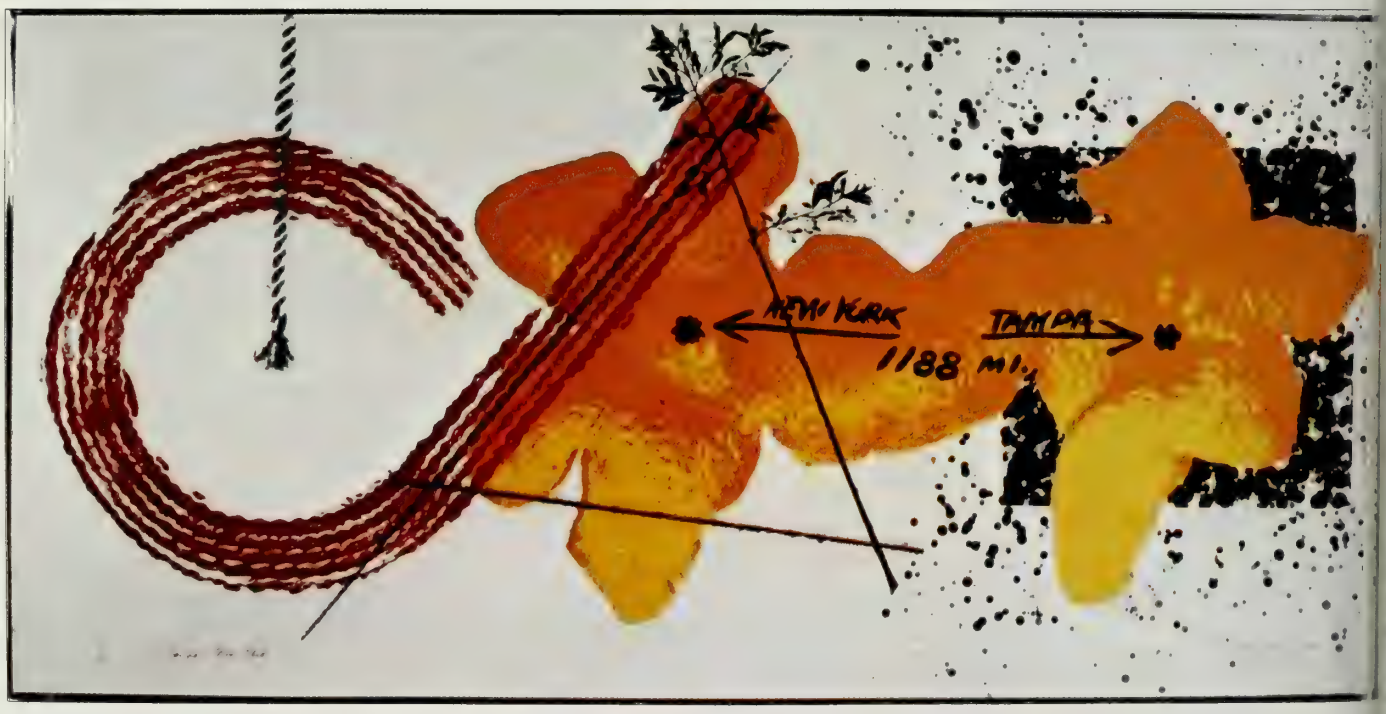
Outside of institutions, few Amei icans, however, collected prints unt well into the 1950s, when a growin demand for works by the School c Paris (Picasso, Miró, Braque, Matiss Chagall, Dali, Léger, and some lesse but equally prolific, Paris printmaker activated the American market.

The School of Paris aside, th wholesale adoption of printmaking a an American art (the finest prints of th sixties and seventies are Americai

Printmaking—once and for all a major art form.

Wedge Series (#4), Ed Moses, April/July 1973.
Lithograph printed on layered silk. Edition 7; 24″ × 18″.
Courtesy, © Cirrus Editions, Los Angeles.

Untitled #8, Kenneth Noland, June 1976.
© K. Noland and I.E.P. Edition: One of 8 uniques; 34½″ × 34½″.
Courtesy, Institute of Experimental Printmaking, San Francisco.



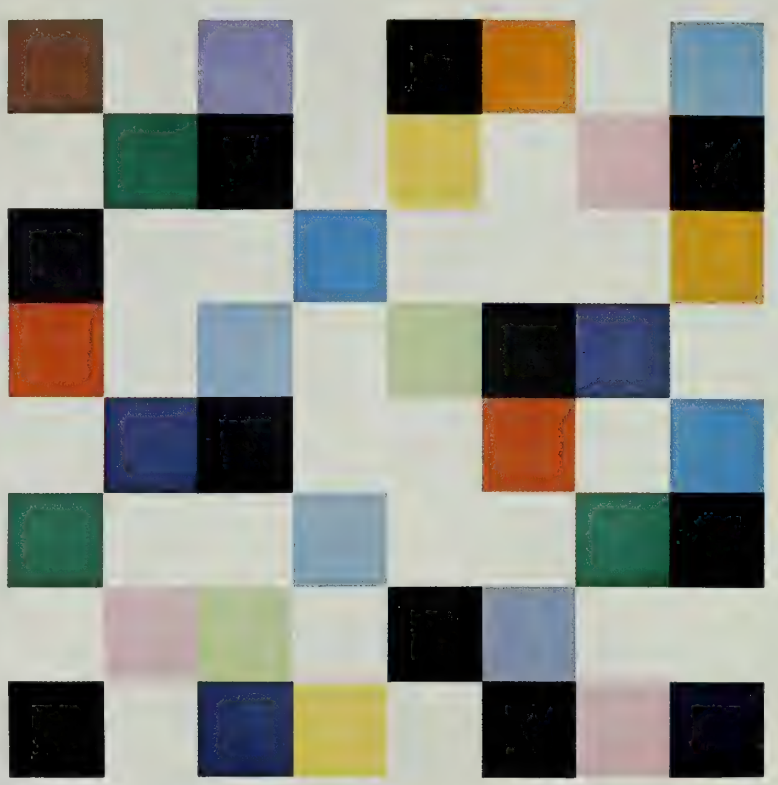
Tampa-New York 1188, James Rosenquist, 1974.
Colored lithograph. Edition: 40; 36½″ × 74″.
Courtesy, © Multiples, Inc., New York.

almost without exception) can be traced to the Pop Art Movement and its two major progenitors, Jasper Johns and Robert Rauschenberg, who are two of our finest and most influential printmakers, as well.

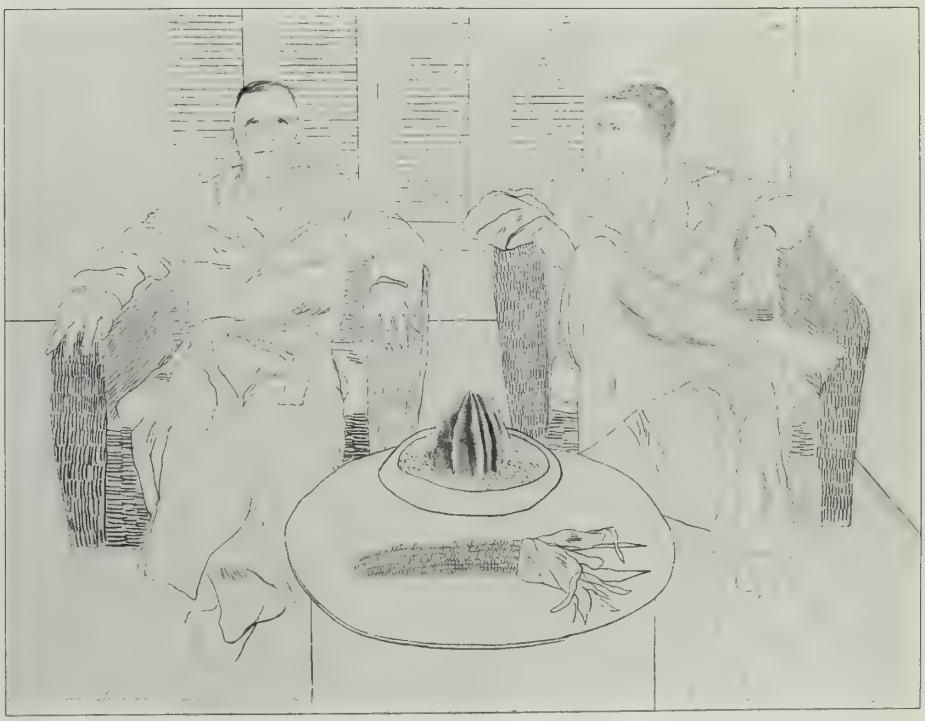
By 1960, American artists were becoming increasingly suspicious of the heroic, highly personal, gestural painting of the reigning 1950s school, Abstract Expressionism, and of anything that had "handmade" or "fine art" connotations. Young artists were looking for an approach to art other than the painterly "touched surfaces" of Abstract Expressionist painting. They found an answer in both "found objects" and the impersonal surfaces of printing. Rauschenberg transferred "found" photographic images from magazines and newspapers to his works, either through screenprinting them onto his canvases or by rudimentary dye-transfers of newsprint to his drawings. This substitution of photographs for brushstrokes in his essentially abstract works was to revolutionize modern art. Although Johns did not "print" on his paintings, he used a great deal of collaged newspaper, and repeatedly turned to subject matter based on maps, printers' letters and numbers, targets, flags, and habitually printed, two-dimensional images.

The Pop Artists like James Rosenquist, Andy Warhol and Roy Lichtenstein followed with imagery inspired by, or borrowed directly from, the printed "media" of advertisements, comic strips, billboards, labels, newsphotos and all the cheaply printed artifacts with which the ever-present "media" clog our visual field and condition our way of seeing. The subject was print; the obvious treatment was print, and the Pop Artists, inevitably, were and are excellent printmakers.

This 1960s popularity of printmaking would have been impossible in the fifties or before, quite simply because there were no really competent American printshops, and most of the American artists were forced to go abroad to lithograpy studios like Mourlot or Desjobert, in Paris, to produce prints. In the early sixties all this changed. First, in 1960, two remarkable

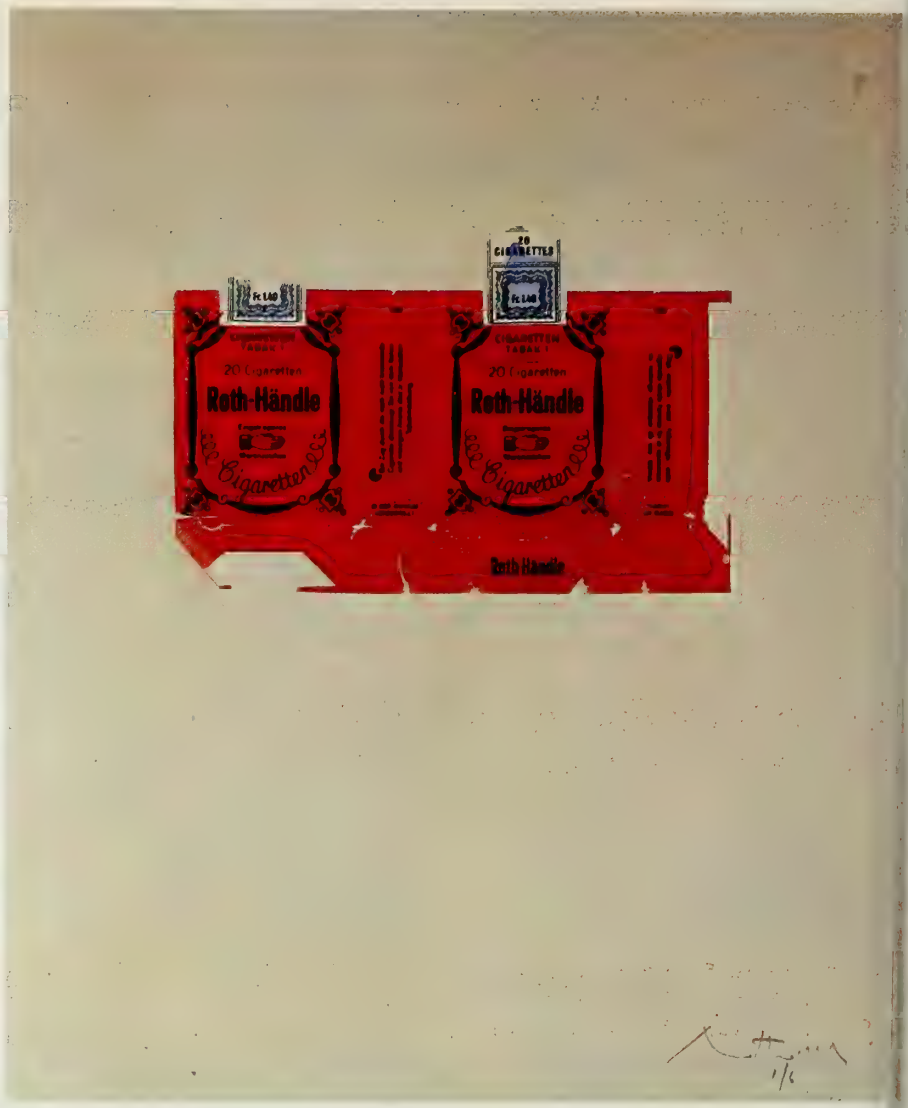


Colors on a Grid, Ellsworth Kelly, 1976.
Screenprint with lithography. Edition: 46; 48¼" × 48¼".
Courtesy, © Tyler Graphics, Limited, New York.

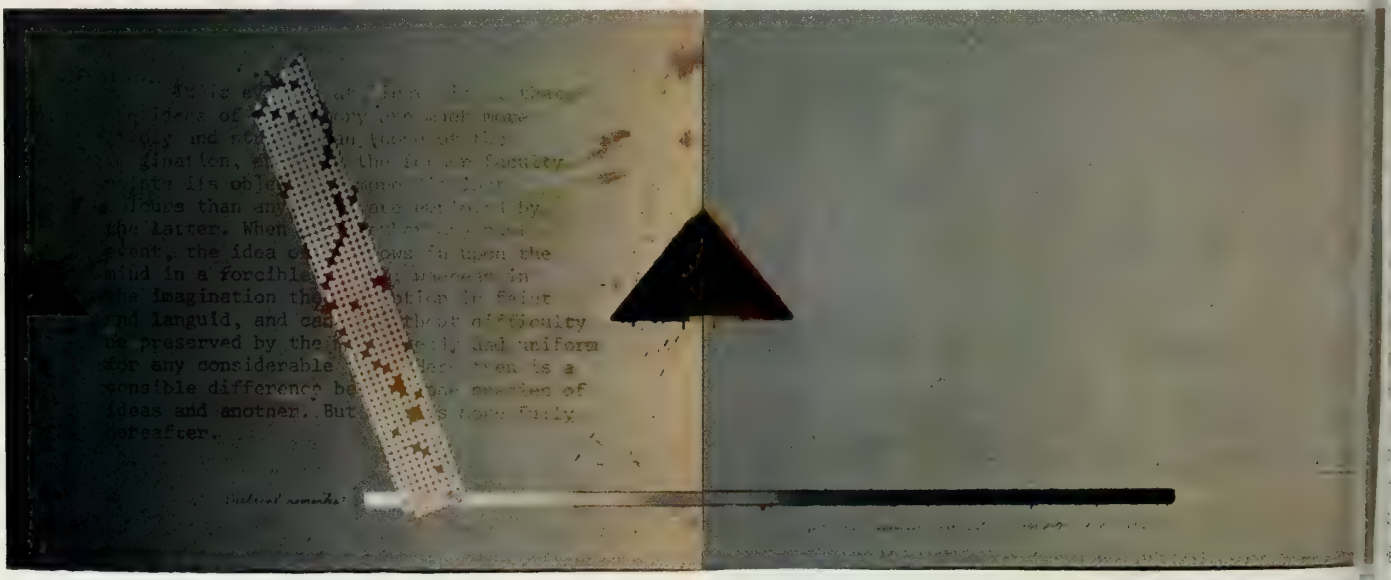


Christopher Isherwood and Don Bachardy, David Hockney, 1976.
Colored lithograph. Edition: 96; 28½" × 37½".
Courtesy, © Gemini G.E.L., Los Angeles.

Merce (Cunningham), Andy Warhol, 1974.
Color silkscreen. Edition: 100; 30″ × 20″.
Courtesy, © Multiples, Inc., New York.



Roth-Handle II, Robert Motherwell, 1975. © Robert Motherwell.
Hand-colored color aquatint. Edition: 6; 24¾″ × 21″, signed and numbered.
Courtesy, John Berggruen Gallery, San Francisco.



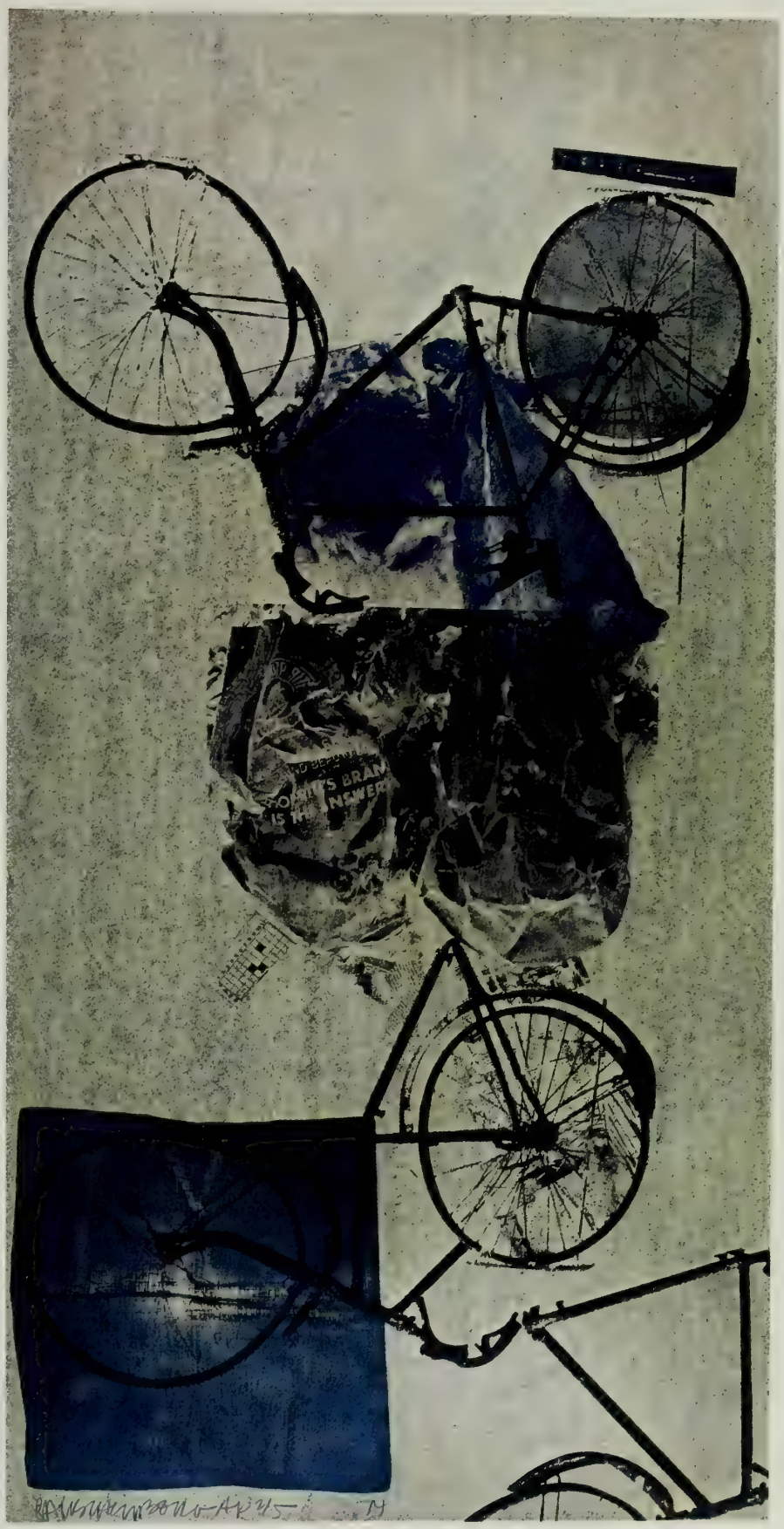
A Forgettance (exhaustion exhumed), Shusaku Arakawa, 1974–75.
One of a set of two color lithographs. Edition: 60; Diptych 30⅞″ × 76½″.
Courtesy, © Multiples, Inc., New York.

ithography studios were set up in America, one by Tatyana Grosman who established her now world-famous Universal Limited Art Editions at West Islip, Long Island, and the other by June Wayne, who, the same year, opened the Tamarind Lithography Workshop, on Tamarind Avenue in Hollywood, which was to train many of the master printmakers working in America today. Secondly, at the same time Tatyana Grosman and June Wayne were reviving fine-art printing in America, the attitudes of Pop Art had allowed the inclusion of the commercial methods of silk-screen and photo-offset printing to become acceptable tools for art expression. America was obviously prepared to satisfy any printing demands of Pop Art's proindustrial sensibility. American printmaking had adapted to American methods.

Meanwhile, back at West Islip in the early sixties, important events were taking place under Tatyana Grosman's demanding and watchful eye. Recognizing the genius of both Johns and Rauschenberg, she had been quick to have both artists at her workshop. (Johns began in 1960 and Rauschenberg in 1962.) Mrs. Grosman's unfailing understanding both of the artists and the materials of her craft, as well as a willingness to allow the most surprising unorthodoxies in printing, as long as they contributed to the art being made, bore fruits. In 1963 a large lithographic stone, which Robert Rauschenberg was proofing, broke. Mrs. Grosman encouraged him to continue the print, jagged break and all. The result, Rauschenberg's *Accident*, won first prize at the most prestigious of all print exhibitions, the International Biennial of Graphics in Ljubljana, Yugoslavia, in 1963—a year before Rauschenberg was to win the Grand Prize of the Venice Biennale. American printmaking was on the map. Its successes, the ever-increasing competence of artists and printers, and the market's ever-growing demands continued to gain momentum throughout the sixties.

The results were varied. On the one hand, the art of printmaking had never

continued on page 164



Kitty Hawk, Robert Rauschenberg, 1974.
Lithograph on brown wrapping paper. Edition: 28; 79" × 40".
Courtesy, © Universal Limited Art Editions, New York.

Warm Palette for the Northwest

California Designers in Oregon

INTERIOR DESIGN
BY KALEF ALATON, ASID, AND JANET POLIZZI
PHOTOGRAPHY BY RUSSELL MAC MASTERS

THE SUN, clouded behind mist, casts a shrouded light over the city. Air, heavy with fog, swirls moisture everywhere, blurring houses as if behind a veil, turning walks the color of pewter, prompting the trees, forever green, to a height and breadth more often found in forests than in cities. Pedestrians are bent against the chilling dampness.

Portland, Oregon is not a strolling, casual city. Nor is it one of long standing, as New York is. Whether through age, location, or terrain, Portland has escaped the more blatant effects of genteel Victorianism. While Easterners were starching the antimacassars,

ABOVE: Acquired because of its spectacular view, the Colonial residence stands alone atop a hill overlooking Portland. RIGHT: In the Living Room designers Kalef Alaton and Janet Polizzi used a garden-fresh chintz and dawn-tinted wall paint to intensify and amplify the flat natural light of the Pacific Northwest. Two 18th-century French guéridons and the K'ang Hsi cabinet are from R. Tarlow Antiques; the Louis XVI stool is from Maison Française. All fabrics are by Brunschwig & Fils.

he Oregonians were blazing the trail.

Today Portland is a city still surounded by natural beauty of rugged roportions, and one where rain and hadowed days are a way of life.

A natural choice for interior designrs who could make the most of this articular location and climate were he skilled colorists Kalef Alaton and is partner, Janet Polizzi.

"In Oregon you have whole weeks nd months without sunshine," Mr. laton says. "It was essential to think bout ways to offset and compensate or the cold weather."

The house they decorated in Portnd was purchased for its spectacular iew—high on a hill, with a feeling of olation. The city lies below; the sky suspended at eye level.

The designers created walls the olor of a newly ripe peach—the same olor you see in a disappearing sunset.

"Except for the master bedroom," ys Kalef Alaton, "the color exists ly on the walls. We did not repeat it the fabric, furniture or rugs."

The color works its magic by intenfying light; a slight blue cast to the y can fill the rooms with an illusion light and sunshine. It is as if the ouse were in a warm climate.

Throughout the house Mr. Alaton id careful attention to detail. He is plicit and thorough with cord, trim, elt, and he has reached a level of ish that would satisfy any perfeconist's eye. The result is a kind of uropean casual elegance.

Most of the furniture was found by e designers in London and Paris.

"We wanted gently scaled, highly ished pieces," says Janet Polizzi. he chairs are mostly eighteenthntury French. The other pieces are ghteenth- and nineteenth-century riental and English lacquer."

With children grown, the owners d recently moved from a large house five acres to the present one.

"There's virtually no garden," says lef Alaton. "Everything is potted. ere are so few days a year in which u can sit outside that a garden room s a necessary addition."

The ceiling was mirrored—not for usual reason of increasing the feeling of space—but to capture the light. It is a room that creates an image of the outdoors, and the only one in the house with plants.

OPPOSITE: The designers enclosed a porch adjacent to the living room, creating a Garden Room with dependable indoor/outdoor attributes. The ceiling was mirrored, not to heighten space but to capture light. Brunschwig & Fils fabric covers Burmese carved and painted furniture. ABOVE: Breakfast on the sky-level Terrace is a cool and contemplative experience.

"When you have a good house," Mr. Alaton says, "you like to have an atmosphere of flowers and plants, but they are not a necessity. This thought is attributed to a famous French designer, and I agree. If a house is complete, you don't need flowers here or flowers there—flowers in every vase."

Instead, the designers completed each room with a careful selection of objects, creating light where there was none before—with rock crystal, bronze and a good deal of black granite.

The drama is deliberately underplayed. It is a house that Kalef Alaton describes as being "filled with *grand cachet*." The quality of woods, crystal, silver and fabric all contribute.

"It is a secret of design that you discover slowly," he explains, "a hidden quality that becomes sensual.

"I think what I mean is best summed by an evening here when wine and caviar *à la cuiller* were served. The literal translation of *cuiller* is 'spoon.' But it also means 'abundance'—simply an abundant amount of caviar with nothing else, no chopped

The color works its magic by intensifying light.

egg, no sour cream. In the case of the house, it has an abundant quality.

"Part of that quality is a kind of humanness. For example, when you walk into a room for the first time, you feel you have been there before. When you walk into a room and are stunned, however, it can be a wonderfully designed room, but you have no emotion about it. You do not feel a part of it.

"When the house was finished the owners gave a party, and one guest said, 'This is your house. How could it have been any other way?' That is a great compliment for us. To know that a house is so right, that the design has solved the problems and that there is no question or doubt about it—these things give me pleasure.

"I'm not interested in just doing one more job. I enjoy my work because of the feelings I get from it. What I do becomes part of myself."

ABOVE: A Venetian mirror from R. Tarlow Antiques is reflected in the Master Bathroom's mirrored wall surrounding a newly installed bay window. RIGHT: The same tone that covers most of the walls of the house is used in the Master Bedroom to fulfill a gentle monochromatic scheme. Scalamandré silk covers the ottoman. The Russian portrait was painted by a 17th-century court artist.

It is with this perception that Kalef Alaton applies his skills to create an environment designed for human comfort. And, in the case of the Portland house, he has created an environment far removed from a harsh and dour climate—and made a sunlit space filled with charm. □

—*Suzanne Morrow*

GARDENS

Images of Japan

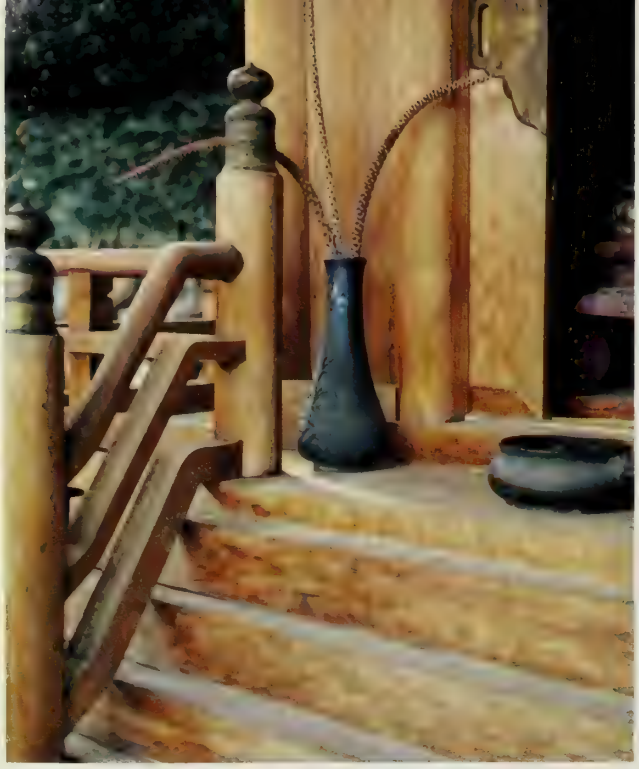
The Orient in Bel-Air

PHOTOGRAPHY
BY CHARLES S. WHITE

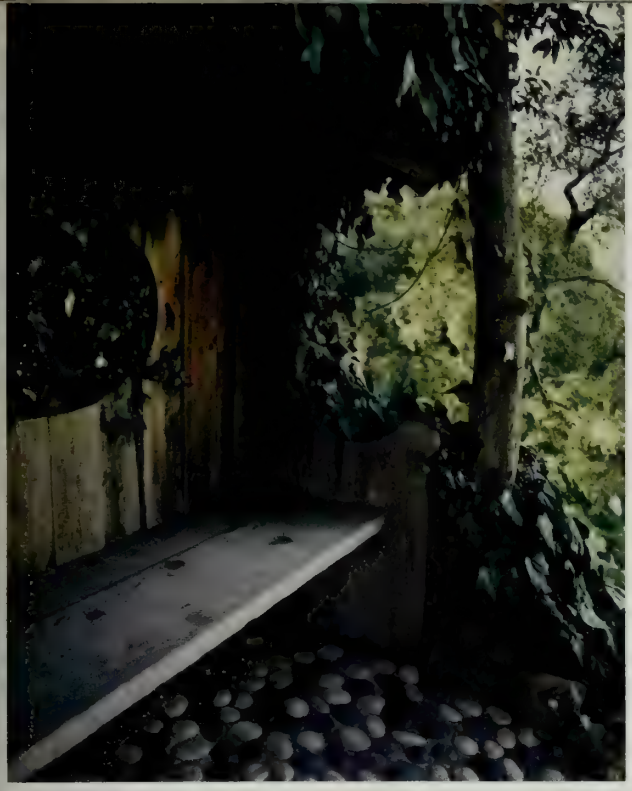
A Japanese garden of the Edo period grows adjacent to the Bel-Air hillside residence of Mr. and Mrs. Gordon Guiberson. Acquired by UCLA, it now serves as a serene sanctuary and a vital teaching adjunct. LEFT: An overview pictures the appealing landscape; many authentic elements were selected by the Guibersons in Japan. ABOVE: The Main Gate was built in Kyoto, then dismantled and reassembled on the site.

BELLAGIO ROAD may, at first, sound like a little-known byway in an obscure Italian hill town. It is, as a matter of fact, a street in Bel-Air, one of the finest residential areas of Los Angeles. And if that sounds improbable, more improbable still is the fact that 10619 Bellagio Road is the location of one of the largest and most carefully planned Japanese gardens outside of Japan.

How did this come about? It was conceived as a living memorial to Ethel L. Guiberson, who had been particularly interested in Japanese gardens during her lifetime, by her son and daughter-in-law. It was planned



ABOVE AND BELOW: A *hokora* shelters an ancient carved and gold-leafed Buddha; the ornamental bronze knobs atop the stairway railing posts w smoked by burning cedar leaves. Antique vases hold palm inflorescences. The roof of the family shrine is covered with layers of Japanese cedar bark woods were hand-hewn by Japanese artisans, and no nails were used. In the foreground below, stolid 18th-century Chinese stone lions stand gu



ABOVE LEFT: English ivy trails over a covered wooden bench, a resting place conducive to quiet contemplation. ABOVE RIGHT: The "Buddha Facing Four Directions" stone water basin is used for drinking and for symbolic cleansing prior to the tea ceremony. Carefully chosen large stones from Japan are arranged in a traditional position. BELOW: The Garden House for the tea ceremony is purposely understated, its purity a refuge from the complex world.

Its great understatement fills the soul with peace.

and designed to occupy their beautiful sheltered hillside property adjacent to the family home in Bel-Air. Through a generous gift from Edwin Carter, then chairman of the Regents of the University of California, Los Angeles, the garden was acquired by the university as an adjunct to the teaching programs of several of its departments—another improbability, but a pleasant one indeed for the university.

Charles E. Young, Chancellor of the University, put the matter well when he welcomed the first visitors: "The Japanese garden is an art form with which Americans have a great affinity. Perhaps because of the pace at which we live, perhaps because it was 'discovered' by so many of us at the end of World War II when, sick of violence and in search of stable values, we found in Japan—especially around Kyoto—the ultimate in serenity and permanence. The Japanese garden, ancient in purpose and pattern, brings peace to both eye and spirit."

Like all important artistic creations, the UCLA Japanese Gardens were a long time in the planning and execution. Gordon Guiberson himself described the process: "In order to create an authentic Japanese garden suitable to our hillside property my wife and I traveled over most of the United States, visiting Japanese-style gardens. We then made two trips to Japan to study most of the famous public and private gardens and parks there, as well as the landscaped settings of shrines and temples. From across the Pacific we personally selected the Japanese rocks, antique stone water basins, lanterns, bridges and pagoda."

At 10619 Bellagio Road the visitor is carried immediately into the atmosphere of Kyoto. Such sleight of hand is accomplished by the main gate and fence, an important structure similar to one on the Ichida estate in Kyoto, commissioned and built in Japan by Mr. Yoichiro Yoshiharo.

"After completion," Mr. Guiberson recounted, "it was dismantled for shipping. Here it was reassembled by Mr. Kazuo Nakamura, who had designed the gate and supervised all of its construction in Japan."

This imposing feature of the garden sets the stage for the unbelievable experience that lies within: a "strolling garden" of the Edo period (1603–1867), whose paths carry strollers by stepping stones so artfully arranged that the vistas of ponds, hills and waterfalls are equally appealing from whatever point they may be viewed.

ABOVE LEFT: Ferns and azaleas surround a wa basin, or *tsukubai*. ABOVE: A stone Buddha fr Kyoto rests amid azaleas and mondo grass. OPPOSITE: The pond reflects a classic, 500-ye old seven-tier pagoda lantern, while a symbolic black pebble "beach" leads to a small round lighthouse lantern. Says UCLA Chancellor Charles Young: "The Japanese Garden, ancient in pattern and symbolism, brings peace to both eye and spirit."

The principal features within t garden are many. There is the Katsu type bamboo fence of the entran gate, the stepping-stones across t generous pond—where magnifice Japanese carp swim—and the gard house, deliberately inconspicuous appearance, intended for the tea ce mony. There is a bathhouse and outdoor sunken Japanese bath, t family shrine, a hand-hewn shelter an ancient wooden Buddha figure.

The primary use of the gardens for instruction and research. H ticulturists and botanists gather h to study and teach about the tre shrubs, ferns, ground covers and wa plants in the garden. No plant been used unless it also grows Japan. Students of art history, arc tecture and design gather here to st the many authentic features of traditional Japanese garden—the st

continued on page

Villa in Marrakech

Sophisticated Mélange of Europe and North Africa

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

THE VIEW FROM THE TOWER of the *Villa Taylor* sets the scene. The forest of cypresses and olives in the park below seems to obliterate both the old and the new towns of Marrakech. But from the tower the view extends across the dusty cemetery to the stout pink gateway of the old city and opens onto a welter of souks and minarets. Here in the old city are stalls of copper and leather, resplendently dyed loops of wool, whiffs of cinnamon, camphor, almonds, bales of fresh muslin and hemp. And also mud, donkeys, tar, and fumes from rusty automobiles.

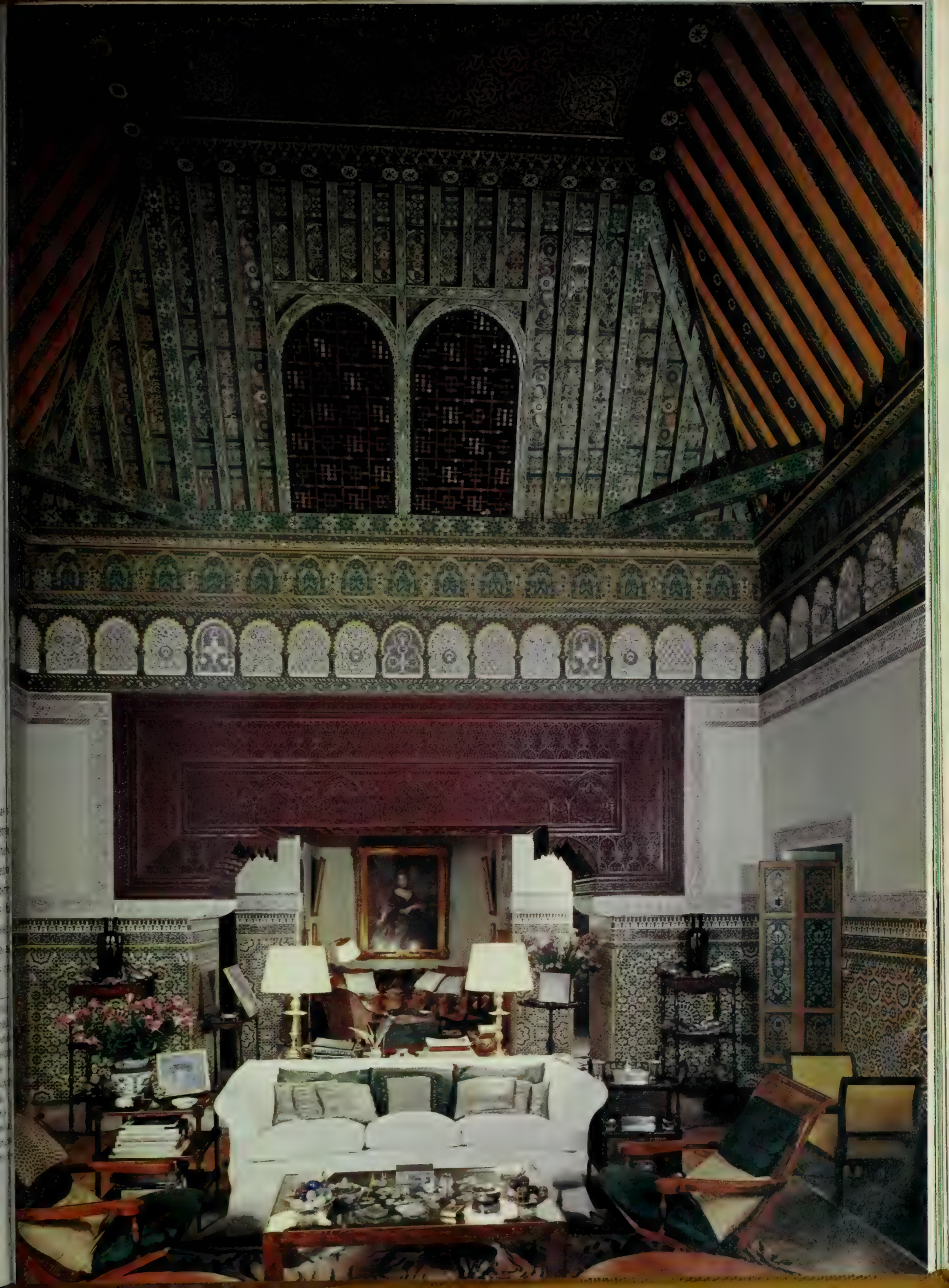
The city is small and circumscribed. But beyond the walls the flat baked country with its palmeries and irrigation strips races to the sheer slopes of the Atlas Mountains, a procession of snowy peaks set bewilderingly high, like wandering white brushstrokes between a blue haze and the blue sky.

The Villa Taylor itself is a paradox. Known to the locals as the "American villa," it turns an amusing volte-face on the course of twentieth-century *moeurs* by having been built by an American millionairess in the 1920s, only to be purchased after World War II by one of the most ancient and noble families of France.

The present owner is the Comtesse de Breteuil, known to all her friends in Morocco and Europe as "Boul." Here she has lived since 1947.

By that year the villa had already acquired a distinguished history. It was built between 1923 and 1926 by Mrs. Moises Taylor, a granddaughter of President Ulysses S. Grant, as an occasional transatlantic winter retreat. In spite of its luxurious proportions, however, and the magnificent decoration worked by Moroccan craftsmen from Fez and Marrakech, it was little used. In those days only a few travelers got as far as southern Morocco, and the elite—whose descendants now

ABOVE: The view from the tower of the Villa Taylor extends across a cloistered courtyard of marble tiles, tall palms and trickling fountains. The imposing three-story Marrakech residence was built between 1923 and 1926 by the granddaughter of President Ulysses S. Grant, then acquired in 1947 by the de Breteuil family. RIGHT: The Main Drawing Room is exemplary of the villa's traditional Moroccan architecture. The pierced wooden screen above the alcove masks a cozy mezzanine. The 18th-century portrait is of the French writer Voltaire's mistress, Emilie de Breteuil.



hurry to Marrakech for their winte and springs—were perfectly hap with the south of France.

The good times came to an end the 1930s, and the house was virtua deserted until the outbreak of w when it became the American Hea quarters in Morocco. It was at the Vi Taylor that Churchill and Roosev stayed after the Casablanca Co ference in 1942–1943. Such was t spell of the place that for many yea after the war Churchill was a faithf visitor to Marrakech and to t de Breteuils. Her little dog, the cou ess likes to remember, was a gift fro Churchill's son Randolph.

After the war, the ghost went ea Through American connections t Comte de Breteuil's mother bou the villa in 1947 and presented it to l son and his bride. And ever sinc throughout the last thirty years—V Taylor has been a hub of social life all distinguished visitors to Moroc The countess leads the Medieval l of a benevolent chatelaine. A wid now, she lives alone in the Villa Tay since the death of her son.

But her shy charm and elegance- well as her dazzling guest list of int national celebrities—keep the ho filled with life. However, there is other side to the social image: understated dedication to polio tims among the children of M rakech. She goes about her fu raising with exactly the same sort warm affection for the Moroccans t has won her the devotion of her s ond "family"—the servants who h been with the de Breteuils for nea thirty years and whose quarters sorb nearly half the villa.

The countess says that she does

ABOVE LEFT: A Drawing Room alcove contai collection of green Ming porcelains; benea them are trompe l'oeil bookshelves, painte recently by an American artist. Book titles spell out family names. LEFT: A Drawing R vignette illustrates the mix of styles and epochs: garden roses complement a 17th-century European painting above a French table; Moroccan mosaic tilework provides background. OPPOSITE: The Art Déco Dinin Room was designed as an entity, in 1926, b French carpenter, who built the furnishing and architectural elements.

...a hub of social life for all the distinguished visitors to Marrakech.

Fascinating and intricate mosaic tilework covers a Guest Bedroom wall; the ceiling is carved and inlaid wood. A Moroccan architect designed the villa, and craftsmen from Marrakech and Fez executed the architectural decoration. A lengthy list of international guests continually enlivens the atmosphere.

really miss Paris, though once a year she returns to France or Italy for a month. The vast and stately Château de Breteuil at Chevreuse just outside Paris is run by her nephew, and all her own family furniture that she has no use for in Morocco is there. This brings to mind another paradox of Villa Taylor. The collections of paintings and furniture the de Breteuils did bring from Paris—and there is a good deal—have settled down perfectly in an atmosphere of Moorish arches, arabesque mosaic, carved inlaid pan and doors, and the ever-present sou of trickling fountains among palms in the elaborately tiled cour

Comtesse de Breteuil's real passi is for her garden. On the dark drive from the gates, the overbranchi olives and clumps of cypress, tangles of cannas hugging the irri tion canals, the flowering thickets,

...an atmosphere of Moorish arches, arabesque mosaic, carved inlaid panels.

bespeak the rich landscape of France. Behind the house banks of northern blooms—hollyhocks, stocks, snapdragons, poppies and gigantic roses like crimson sunbursts—fling broad splashes of color against the tall gray grasses, spiky succulents and patches of bare pink soil. But there are enough large palms surrounding the villa and overhanging the pool areas—with their cushions, their tiles and draped divans—to keep the scene anchored south of the Mediterranean.

Like many objects of passion the paradise garden of the countess is both a burden and a delight. When the spring snow melts on the Atlas, the garden channels gush with fresh water and the flowers of Europe bloom larger and brighter in the confines of the Sahara. But once the blast of the leaden Moroccan summer descends, the earth bakes to a crust, and only the tough plants of the region survive. Except for a magnificent blaze of purple bougainvillea, colors disappear until the following spring.

It is easy to see why Europe has lost its attractiveness, when one is privileged to live at Villa Taylor. Since the de Breteuils established themselves in Marrakech, more and more eminent Europeans have bought and settled here. Names such as Getty, Krupp and Yves Saint Laurent—a very close friend of the Comtesse de Breteuil—are now well-known names in Marrakech.

ABOVE RIGHT: A painted arabesque fantasy enriches the plaster walls of a tower Bedroom. The carved tables and chairs, the leather-covered pouf and the rug are Moroccan. RIGHT: The view from the drawing room takes in a tiled swimming pool and the distinctive Islamic façade of the tower. Now luxuriously peaceful, the Villa Taylor once served as American headquarters in Morocco during World War II; Churchill and Roosevelt stayed there after the 1942–43 Casablanca Conference.

Moorish arches define changing rooms and a bar at one end of the huge placid swimming pool. Countess de Breteuil's passion for gardening is responsible for the lush foliage that surrounds the villa.

This pink city in the desert has become the most brilliant outpost of an older civilization where the values that go with leisure, tolerance and fine living can be respected—without th lurches and spills of social chang buckling the great cities of Europe. □

—*Adrian Co*

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R

continued from page 117

of the British Arts and Crafts mov
ment. They added other gentle colo
such as mauve, green and gray to th
palette. The Art Nouveau moveme
in France flaunted the colors of th
peacock in painted and silvered a
cessories. The Bauhaus fathered fu
nishings of clean silhouette in simp
forthright colors, leading to the co
temporary use of enameled, synthet
lacquered and plastic surfaces.

Following the austerity of Wor
War I, Art Déco was enthusiastical
embraced. This was, in effect,

Sheraton work table, possibly from the workshop of John and Thomas Seymour. Th
painting is attributed to John Penniman.
Primary woods are maple and mahogany.
Circa 1800; 28¾" x 20¼" x 14¼". Courtesy,
Bernard & S. Dean Levy, Inc., New York.

nostalgic indulgence in extravaga
opulence. Gold and silver gleam
again. Lacquer, with the addition
Keiran Nuri ("eggshell"), appeared
astonishing and dramatic color.

Provincial or sophisticated, the *fa*
renderings of bamboo, tortoiseshe
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and marquetry are exciting visu
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continued from page 137

before enjoyed such prestige, nor had it been so highly perfected and explored so brilliantly in any other period of art. Printmaking became once and for all a major art form, with such remarkable artists as Jasper Johns, Robert Rauschenberg, James Rosenquist and Shusaku Arakawa, among many others, concentrating most of their efforts in its fertile fields. On the other hand, the attraction of the flourishing print market from the late 1960s on led to confusing floods of pointless, worthless reproductions of every kind of "art" in "limited editions"—a term that has become so meaningless that it can as well refer to mass-produced fruit plates as to multiple artworks.

The reactions of the art world were various. The most fascinating was the production of large-scale master prints of incredible technical complexity and virtuosity quite beyond the competence of most printers, the finances of most publishers, and the talents of most artists. Market demand for the leading artists' works justified the astronomic production costs, and the great sophistication of our best printing houses was by then prepared to deal with anything. Among the finest prints of the kind—and they are monuments in the history of printmaking—are James Rosenquist's immense and breathtaking work, *Continental Divide*, printed at Mrs. Grosman's ULAE, and Shusaku Arakawa's 30⅞" x 76½" multimedia masterpiece, *A Forgettance (exhaustion exhumed)*, published by Multiples. Nothing quite like these works ever existed in print before.

With the declining American economy of 1974 and 1975, there was an inevitable decline in the print market, and less extravagant printing methods began to look attractive. Coupled with this, the machine aesthetic of the 1960s was giving way to a renewed interest in a "handmade," "fine art" look. And, reinforcing this, the inherent poverty of straight photo-reproductive methods had just been convincingly demonstrated in the blind alleys of art explored by Photo-Realism. The lack of tactile involvement of commercial methods had led to an unwonted lack of emotional involvement. The next step was obvious: As printmakers in the sixties had turned to industrial methods, the mid-seventies artists turned back to the traditional methods of hand-printing.

The result today is a widespread revival of the classic mediums of etching and aquatint, an unexpected and rather anachronistic return to the practice of handcoloring prints, and more surprising yet, a renewed interest in the craft of papermaking, an old field with many still-unexplored possibilities for printmakers. Through the manipulation of colored paper pulp, prints today can be in, as well as on, paper; their forms and surfaces can be highly irregular; and they can achieve an "objectness" never before possible.

There is unquestionable validity and great appeal to the intricate multimedia prints of the early 70s, with their color blends, embossed half-tone dot structures, exotic inks, and die-cut elements. And the more personal, poetic, unpretentious craft look of today's prints is a breath of fresh air after the exaggerated intellectual posturings of mechanical slickness (or as it was called, toughness) of much art that grew out of the proindustrial aesthetic.

The shift from a purely visual to a more tactile expression in prints ha brought with it certain problems. Cra is stressed; and craft easily runs amok leaving the present-day print mark littered with pulpy works that displa a spectacular loss of control over mate rials. While craft deals with material art deals with passions.

Still the present popularity of class cal printing methods mixed with ce tain craft techniques has its own stron appeal. Many of our important artis are producing works of excellence an invention within the recently expande perimeters of printmaking.

Boy with Branch II, Alex Katz, 1976. Aquatint in seven colors on Arches paper. Edition: 60; 24¼" × 40½". Courtesy, © Brooke Alexander, Inc., New York.

Our printmakers' temperament disgust with toughness and the pure "industrialized" in art has broug with it a strong interest in drawing, the man-made mark or "handwritin so scrupulously avoided by the P and post-Pop aesthetics of the sixti and early seventies. With drawing h come not only a tolerance, but enthusiasm, for the poetic in a where the artist allows himself to intensely present, involving the view in a common feeling of aesthetic co sciousness. The arresting physical of etching and aquatint, of handcolo ing, and of handmade paper works a ideal to convey the vitality of su expression, and they are only n beginning to be reexplored. □

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IMAGES OF JAPAN

continued from page 148

lanterns, the natural stones, carve stones and stone arrangements, th stone waterbasins, garden paths an stone floor patterns—and to unde stand the Japanese gardener's metho of composing an exaggerated re production of nature, not copied bu abstracted gracefully for the purpose of dramatic effect.

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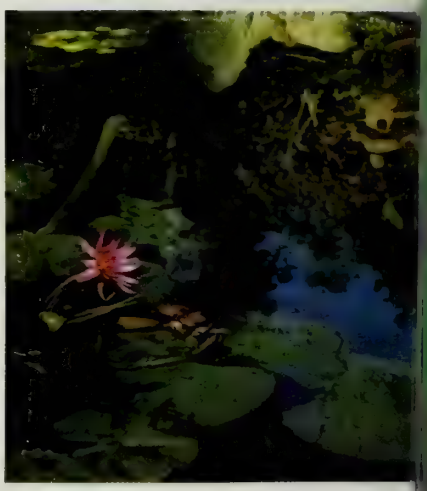

Brilliant Japanese koi swim among the Pana Pacific water lilies afloat in the pond.

moment we understand its artistic i tention. And, in that moment, we a also open to the words of the gre Japanese classical poet, Matsuo Bash who asked, "If everything is e pressed, what remains?"

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—*Robert Bartlett H*

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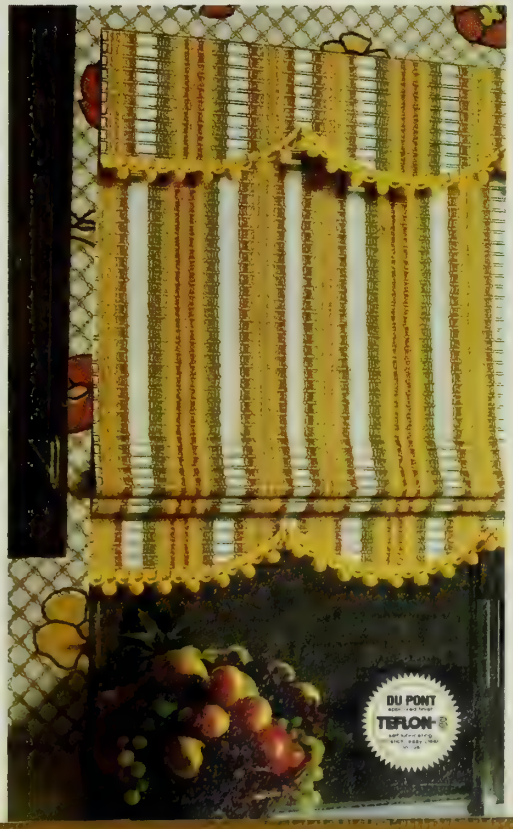

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INTERNATIONAL ART MARKET

American Impressionists
By Howard L. Katzander

IT IS APPLE BLOSSOM time in Normandy and Wenatchee and the Cumberland Valley, and all across our temperate land forests and orchards and gardens are being transformed into Impressionist landscapes. It is the season of big Impressionist auction sales in Paris, London and New York. All of this makes it apposite to delve into the status of the American Impressionists and to explain why they are one of the best buys on the art market today.

These artists were, in the main, late bloomers, unless they had rich and indulgent parents who sent them abroad to study painting in the days when Monet and Renoir were starving in their Montmartre garrets. Mary Cassatt, daughter of a prosperous Pittsburgh (and later, Philadelphia) family, was part of the French School from its kindergarten days. She was the only American member of the circle of Monet, Pissarro, Sisley, Renoir, Degas and others. Childe Hassam, a native of Dorchester, Massachusetts, and John Singer Sargent, son of a New England physician, followed close on her heels to Paris and it is significant that these three are today the giants of American Impressionism.

Women and children in summer settings, the ladies in ruffled cottons and silks, were Mary Cassatt's favored subject, and her *Summertime* sold at Sotheby Parke Bernet in New York in March, 1971 for a record $150,000. Hassam was entranced by the limpid light of city streets and the brilliant summer sun of Easthampton, Long Island, where he spent much of his life. A Hassam landscape, *Water Gardens,* brought $140,000 at Sotheby Parke Bernet in May, 1974. Portraits were Sargent's strongest interest and his painting of Mrs. Edward Livingston Davis and her son reached $72,500 at Sotheby's in March, 1969.

These are substantial figures for American painters and may hardly sound like bargain prices. But it is not unreasonable to predict that a great work by any one of those three painters may reach $500,000 in the not-too-distant future, exceeding the record for an American artist, the $320,000 paid at Christie's in London on June 18, 1976 for James Peale's *Meeting of the Generals of the American and French Armies at Yorktown After the Surrender.*

It was not until the 1890s that the high key colors of Impressionism developed a real following among American artists. Theodore Robinson, a native of Irasburg, Vermont, went to France in 1874 and was well on his way to becoming a Barbizon painter when in 1888 he visited Monet at Giverny. He settled in a neighboring farmhouse and was carried away by the colors and tones of Impressionism. Robinson returned to this country in 1892, bringing his new view of painting. With artists like Willard Leroy Metcalf and John Henry Twachtman he occupies a middle rank of artists whose works are rising steadily in today's market.

Then there was the Boston School out of which came The Ten, a group of artists who sponsored the first exhibition of American Impressionists. Childe Hassam was one of their number. Others were Edmund C. Tarbell, Frank W. Benson, Joseph De Camp, Thomas W. Dewing, Metcalf, Robert Read, E. E. Simmons, and Twachtman, whose place after his death, in 1902, was taken by William Merritt Chase.

Warren Adelson, of the Coe-Kerr Gallery, a leading New York dealer in American art, believes that demand for American Impressionists, as well as paintings of the Hudson River School and the Ashcan artists, will continue to rise for some time.

"There was a flurry of interest in the Hudson River School and the Impressionists a few years back and then it subsided," he says. "Now they are

continued on page 17

American Impressionist Theodore Robinson's oil on canvas *Nettie Reading* realized $51,000 at Sotheby Parke Bernet in October, 1976.

The Garden Path, by Robert William Vonnoh, estimated at $3,000–$4,000, brought $11,500 at the October 1976 Sotheby Parke Bernet sale.

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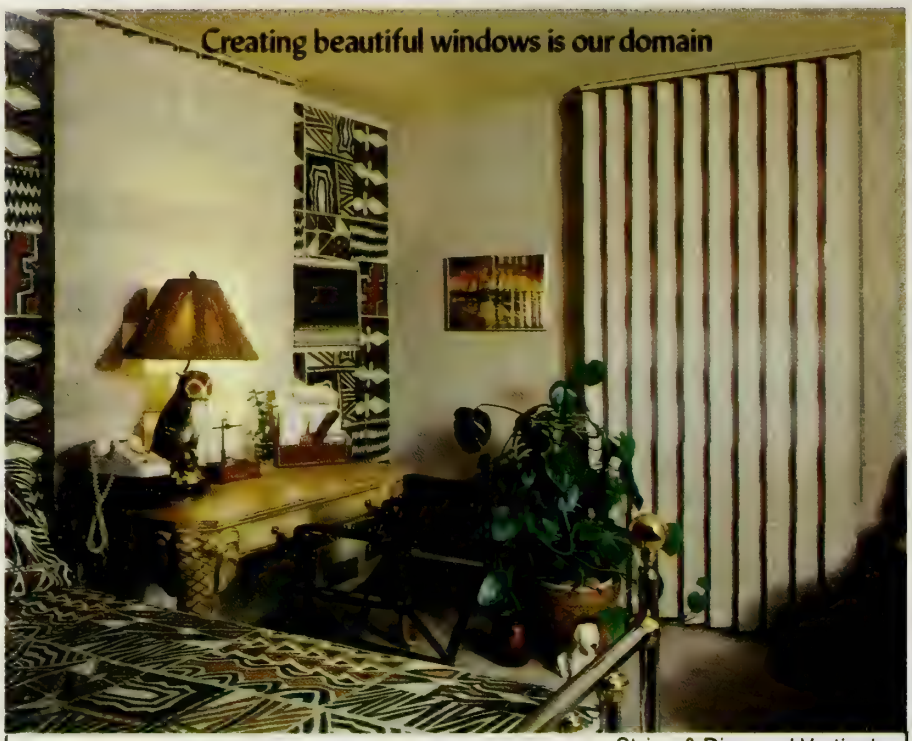

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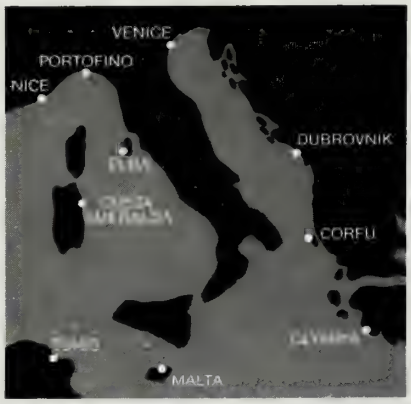

Sun Line Cruises

SUN LINE

continued from page 172

coming on stronger than ever."

Adelson points to the prices in a recent sale at Sotheby Parke Bernet in which several of these artists sold at levels far above the estimates. An impressionist work by Benson, who died as recently as 1951, estimated at $3,000–$4,000, brought $24,000. A garden scene by Robinson, estimated at $10,000–$15,000, sold for $51,000. A garden by Vonnoh, estimated at $3,000–$4,000, reached $11,500.

There are many lesser-known

Frank W. Benson's *Woman with Parasol* recently sold for $24,000 at Sotheby's. Benson, who died in 1951, was a member of The Ten, a group that sponsored the first exhibition of American Impressionists.

American Impressionists whose work is to be found in almost any New England sale of American paintings and the prices they bring are still in the low four-figure range. A portrait by James Carroll Beckwith brought only $700 in a recent sale at the Richard Bourne Gallery in Hyannis Port, Massachusetts. A small winter landscape by W. T. Robinson brought only $25[illegible]. A pair of small watercolors by Guy Carleton Wiggins realized only $17[illegible].

Paintings by lesser-known artists of the Barbizon and Hudson River schools are also plentiful at modest prices in the New England sales. Indeed, almost any work by an American artist who flourished before 1920 is worth buying today, not only because there are still bargains to be found, but because they are still a neglected segment of our culture that is certainly deserving of attention by any collector. □

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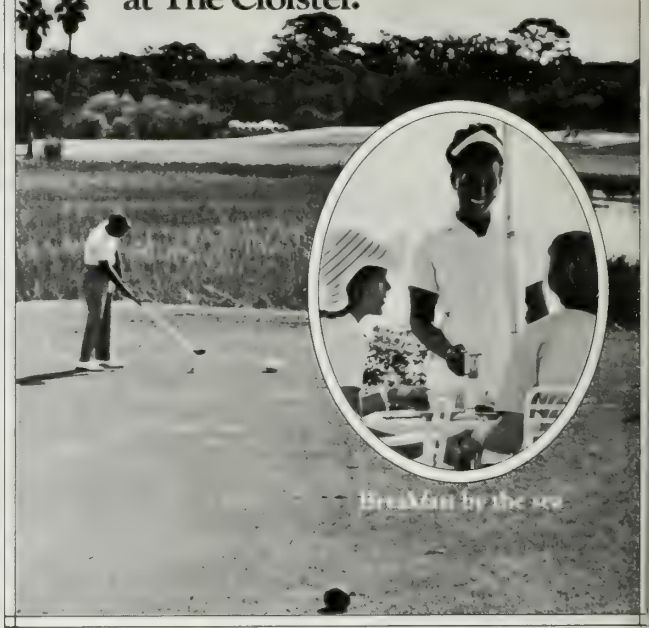

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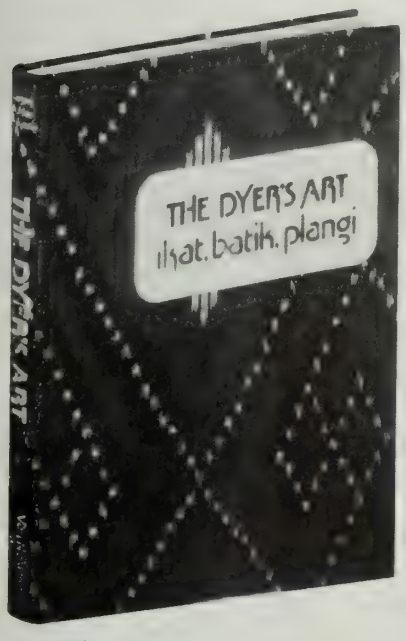

Editors' Choice

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By Jack Lenor Larsen, with Dr. Alfred Bühler and Bronwen and Garrett Solyom.
(See page 184)

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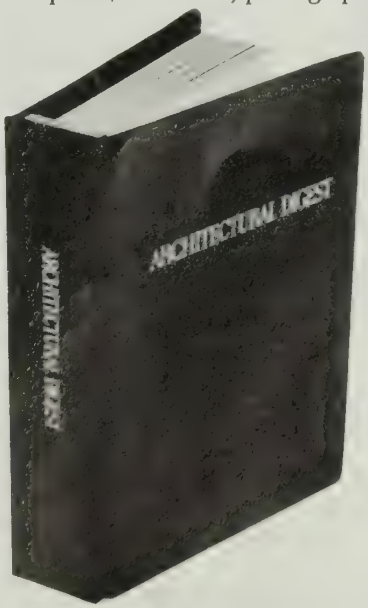

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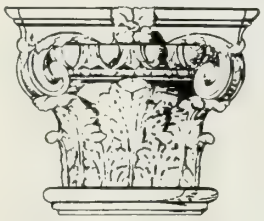

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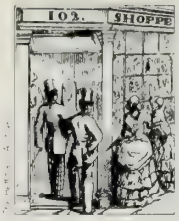

EDITORS' SELECTIONS

The Many Guises of Bamboo

By John Loring

ITS STARKLY GRACEFUL shafts and leaves inspired and instructed centuries of painters and fabric designers. For millions it provides food, fishing poles and furniture. Craftsmen will insistently contort it into everything from back scratchers to birdcages. Bamboo and people never seem to grow tired of one another.

"Under the Bamboo Tree"

As far back as the eighth century, the legendary Taoist poet-painter Wang Wei saw total tranquillity and happiness as a "Retreat among Bamboos." A few centuries of myth and civilization later, the great (and apparently "inscrutable") scroll painter Ku K'ai-chih happily imagined the magical powers of bamboo so great that one leaf could make him invisible. Europe's eighteenth century and England's Regency period cultivated forests of the giant tropical reeds in their "Chinoiseries." Bamboo can be seen at its outrageous best in such early-nineteenth-century British classics of Orientalia as the Prince of Wales's favorite, the Brighton Pavilion. The Victorians delighted in the attenuated lines of their fanciful but fairly flimsy bamboo aspidistra stands, omniums and whatnots. And quite in keeping with the ancient Chinese tradition that the sparse and cultivated bamboo should be paired with scholars, that old bamboozler T. S. Eliot himself didn't place the heated antics of his "Aristophanic Melodrama" *Sweeney Agonistes* "under the breadfruit, banyan, (or) palmleaf" but right down there "Under the bam/ Under the boo/Under the bamboo tree."

Bamboo's springing vertical shafts, woven into trellises or broken by lateral interplays of clean, pointed leaves, continue to thrive on fabrics and wallpapers as they have since the late seventeenth century when the first Chinese and Indian bamboo prints were smuggled into France via the Italian port of Genoa—and their popularity flourishes.

Among the best and newest of bamboo prints for wallcovering, upholstery, or "Bamboo Curtains" is Lee/Jofa's *Bambu*, a very handsomely constructed, impenetrably compact trellis composition of clustered poles tied in compound piers and amply filled between with chevrons all printed on an appealing light cotton toile in natural tones on both light and dark grounds, as well as in forthright greens, salmons, blues, and yellows.

China Ch' ing Glazed Chintz

At Clarence House, their neatly resolved *Foresta di Bambu* from Italy is pared down to a near abstraction of silhouetted shafts and leaves in pure black, ochre, blue, orange, yellow, or a choice of three reds, each precisely contrasted against a white ground in toile or matching

continued on page 184

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continued from page 182

paper. *Foresta di Bambu's* monochrome landscape has a purity and airiness strongly reminiscent of the idealistic period of Southern Sung painting.

Printed truly to please the spirit of the Sung scholar-painter Ching Hao, who felt that experiencing the "pure serenity of green bamboo" was an "essential," there's Brunschwig & Fils' *China Ch'ing Glazed Chintz,* whose graceful green serenity is animated by sundry butterflies, temple birds, and sprays of pink flowers that look suspiciously like that Oriental symbol of high-mindedness, the plum blossom. (*China Ch'ing Chintz* is still quite serene, high-minded and certainly very appealing, with

Brunschwig & Fils' *China Ch'ing Glazed Chintz* projects the "pure serenity of green bamboo." It is also available with a brown background.

an attractive brown background.)

Brunschwig's *Indian Bamboo* grows on chintz in sinuous undulations suggestive of the supple, vinelike rattan palm, but its classic five-leaved clusters are pure bamboo and it's enlivened by an unruly abundance of exotic flowers that are pure fantasy and delight.

Still at Brunschwig & Fils, a monumental bamboo-*cum*-tree of life, *Grand Genois Panneau,* paying homage to Genoa's role of go-between for eastern and western design, has all the "race of fancy in contrivance" and "tasteful disorder" of that seventeenth-century phenomenon, *Sharawadgi. Grand Genois Panneau* coordinates

continued on page 186

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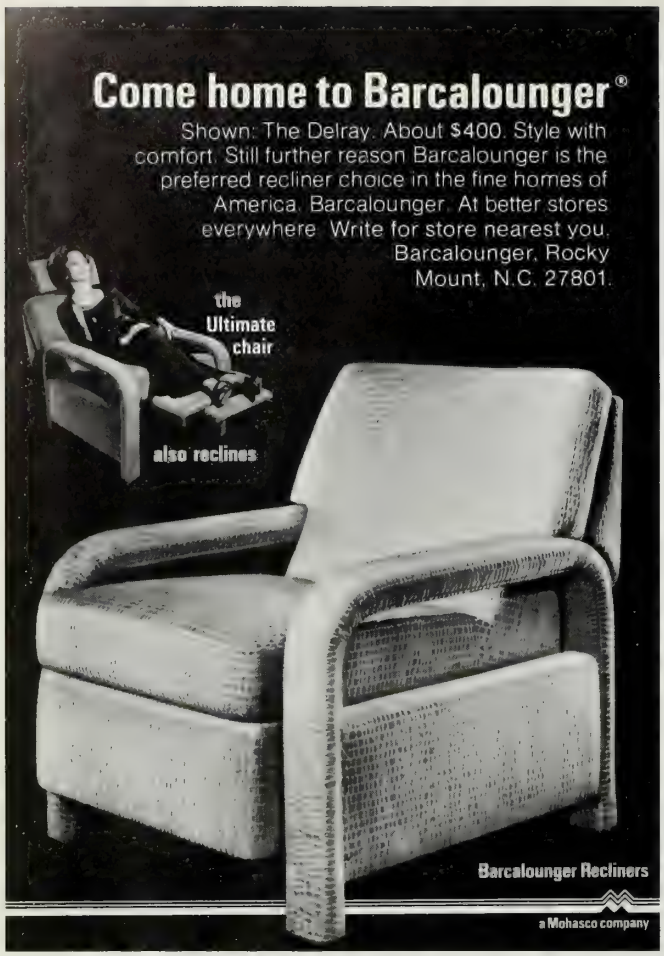

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continued from page 184

with wide and narrow border prints and an overall ground print, which give it unusually versatile and little-explored possibilities; but these possibilities may be "adventures of too hard achievement for any common hands"—to borrow a phrase from the father of *Sharawadgi,* Sir William Temple.

As a material for furniture, real bamboo, being hollow, usually refuses to bend without splintering, unless split into ornamental nonstructural canes, so the genuine article is popularly simulated in metal, wood, lacquer, and now polymer resins. The most common bamboo substitute is of course bamboo's unrelated look-alike, the tough and flexible climbing rattan palm, which is enjoying an unparalleled popularity with almost every furni-

The *Parnaso* armchair was created by Italy's Vivai del Sud. Its bamboo-accented Art Déco frontal scroll curves may also be obtained in a sofa.

ture house and interior designer.

Since the Dutch East India Company introduced rattan and rattan cane to Europe in the late 1600s, its continued impact on furniture design has been overwhelming. (The all-time best-seller in furniture, Thonet's Chair Number 14, with over fifty million sold by 1910, and still in production, is naturally caned.)

At McGuire, bamboo and rattan are the featured materials and adapt to every usage from neo-1950s bar stools to neo-Gothic bedsteads. Of exceptional appeal is a collection of ten glass-top tables in split Japanese black bamboo. The tables' welded pipe frames are first painted with bright orange "red" lead and then covered with split black bamboo lashed tightly in place with McGuire's characteristic rawhide thongs.

In China the cardinal sins of art were to appear "stiff, carved, or knotted," and most Victorian bamboo furniture did its best to fill that triple bill. McGuire's black bamboo collection, however, keeps a nineteenth-century charm while maintaining straight slender silhouettes that have an honest, clean modern elegance; and, whatever frailties split bamboo might have, it finds solid support in McGuire's steel frames and rawhide.

continued on page 188

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EDITORS' SELECTIONS

continued from page 186

McGuire also has a great collection of California redwood, hand-turned to simulate giant bamboo and finished in Cabot's stain wax in soft, outdoor-weathered, natural colors or enameled black or white. Solidly planted on its massive bamboo legs, the McGuire *Redwoods* have all the generous scale and noble proportion of Chinese palace furniture, combined with a simplicity that makes them adaptable to the most diverse settings. The *K'ang* sofa and chair are absolutely perfect for any poolside and might have been equally fit for the K'ang Hsi Emperor's exquisite summer palace.

The same palatial proportions are maintained by Keramos in their majestic and startling *Bamboo Bed*, made of huge bamboo posts simulated in white polymer resin. It's wonderfully grand as it abandons all modesty with its big, brash and braggart-size trip.

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Back to the finely handcrafted traditional look of Baker, Knapp & Tubbs, their *Natural Bamboo Chair* (naturally in *faux* bamboo) is an ever-appealing classic. They also have slow-paced but elegant table bases in *faux* bamboo with a tortoiseshell finish, as well as a unique end table from Interiorcrafts made once again from *faux* bamboo but fitted out with four black Chinese lacquer tablettes that swivel out from the legs at various heights to hold assorted whim-whams and what not. It's so patently old-fashioned as to be almost experimental, but something about it radiates real charm.

Sensuous Marvels of Furniture

Last and lavish, there's the Vivai del Sud collection at Casa Bella, where split bamboo applies itself to the most capriciously curving surfaces of undulating table legs and pedestals, and flows languidly about the engulfing frontal scroll curves of Casa Bella's gloriously overstuffed and "Déco" *Parnaso* sofa and armchairs, outlining the continuous Marcel Coard-inspired seat and arms of these fleshy and sensuous marvels of the furniture world. Coard's prized and precious imitations of canework in such materials as rosewood and ivory don't outdo *Parnaso*'s simple and supple bamboo.

After 3,000-odd years of popularity, bamboo's natural internal harmony keeps it as fresh and versatile and captivating as ever. It's been around too long to be exotic, or new, or faddish, but design bets are still well placed "under the bamboo tree." □

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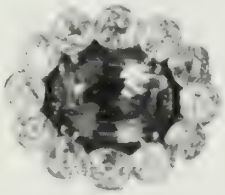

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